THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

Summer 2004
Vol. 7, No. 8

LFCA Coverage cont'd

We continue our coverage of the **Large Format Cinema Association**'s conference in Los Angeles in April with reports on the technical session and the one-day symposium on digital technology that followed the conference proper.

Technical Session

David Keighley, of **Imax Corporation** subsidiary **DKP/70MM Inc.**, demonstrated his company's digital capabilities with footage from ***NASCAR 3D: The IMAX Experience***, including panel shots made from source material such as video and 35mm. He showed a trailer for ***Sacred Planet*** that had been scanned and output at 5.6K resolution, which he said yielded significantly higher quality than 4K, the usual industry standard. Keighley pointed out the advantage of making trailers entirely in the digital domain: producers save money because they don't have to make interpositives of whole rolls of film, but can scan only the scenes they need.

Keighley presented the short film ***Hub-***

*(See **LFCA** on page 6)*

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GSTA Preview

Eight hundred LF industry professionals are expected to attend the **Giant Screen Theater Association**'s annual conference and trade show in Montreal, Quebec, Canada, Sept. 9–12. The meeting will be hosted by the **Montreal Science Center**, located in the city's historic Old Port sector, with screenings also held at the **Famous Players IMAX® Theatre**. The main conference hotel will be the Hilton Montreal Bonaventure.

The meeting will include screenings of at least five new films, eleven films in progress, and nine films in development. (At press time, these lists had not been finalized.) This is the conference's lowest film count — in every category — in more than a decade, reflecting a significant downturn in production. Two of the films are IMAX DMR™ versions of Hollywood features (the first time such films have been shown at an industry conference), two are 3D documentaries from major Hollywood studios, one is a computer animated short story, and one is a traditional LF live-action science-oriented documentary.

Panel discussion topics will include "The Economics of Film Production and Theater Performance," "Educational Materials, Measuring Effectiveness," "Digital Evolution of 15/70," "The GSTA Worldwide Viewer and Nonviewer Research Study: Key Results and How to Use Them," and "Renew Your Marketing Vows." The technical session will highlight recent developments in LF technology for production and exhibition. At least 70 exhibitors will have booths at the trade show, and the conference will close with the GSTA Achievement Awards dinner, at which films, filmmakers, and marketers will be recognized.

(See pages 10–11 for films and schedule.)

IMAX *Catwoman* out, *Spider-Man 2* In

Three weeks before the July 23 premiere, **Warner Bros.** announced that ***Catwoman***, starring **Halle Berry**, will not be converted to 15/70 with IMAX DMR and released to IMAX theaters. In its place, an IMAX edition of **Sony**'s ***Spider-Man 2*** will be released, although no opening date had been announced as this issue went to press. Indeed, the last-minute deal between Sony and Imax was still being negotiated as *Spider-Man* opened on June 30.

Sources tell *LFX* that last-minute editing and other post-production work on *Catwoman*, which reportedly has not tested well, are expected to continue until shortly before opening day. This would not allow for the roughly two weeks needed for the DMR conversion.

Dan Fellner, Warner's president of distribution, told *The Hollywood Reporter*, "When I do the IMAX films, my policy is to go day-and-date. We had very late delivery of the elements, and we can't go day-and-date, so we're not going to go at all."

Rumors that *Spider-Man 2* would be a DMR release circulated last year, but they were quelled with the *Catwoman* announcement in March 2004. Warner's decision to drop *Catwoman* less than a week before *Spider-Man 2* opened left Imax scrambling to find a replacement, and *Spidey* was the only other likely candidate among this summer's films.

With essentially no notice, a 35/IMAX day-and-date opening of *Spider-Man 2* was impossible, but since it is the first film to be mastered entirely at 4K resolution (higher than the 2K scanning used for most 35mm films), the DMR conversion

*(See **BIZ** on page 4)*

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LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

Summer 2004
Volume 7, Number 8

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Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the U.S.A

ISSN 1532-5504

Subscriptions: US$347
Outside North America: US$397
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

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The Marketing Place

by Mary Jane Dodge

Creativity has always been a necessary skill when it comes to marketing LF films.

It's an unwritten rule that, as marketing budgets get smaller, the need for creativity gets larger. In other words, being creative can help stretch your advertising budget.

You can be creative in any part of the marketing — in the PR, in the advertising, or in promotions.

Coming up with a good PR stunt has always been a fun way of creating buzz for a film and generating publicity. I remember seeing a great photo from the IMAX theater at the **Swiss Transport Museum** in Lucerne, Switzerland, that put a whale fin in Lake Lucerne to help launch ***Whales***. It was just big enough that it looked like a whale was swimming in the lake. The photo op alone received tremendous PR. It was simple but beautiful.

To launch ***Island of the Sharks***, the **Cincinnati Museum Center** mounted a 20-foot Fiberglas shark to the top of a van to make the Sensational SharkMobile. It invaded malls, supermarkets, schools, restaurants, and special events in the area for two weeks prior to the film's launch. These so-called SharkAttacks were facilitated by SharkBoy (no, it wasn't **Dave Duszynski**, it was a shark mascot), the SharkTamer (a scuba diver), and the Sharkettes sporting bouffant wigs, go-go boots and " Sharks" gang jackets.

The SharkMobile's sound system helped set the mood by playing "Yellow Submarine," "Blue Hawaii," and my favorite, "Mack the Knife." The prey (the people of Cincinnati) were given film rack cards, movie discounts, and other fun fish-related prizes. This promotion created a sensation via word-of-mouth and great TV and radio coverage.

Sometimes that's just what you need to create real buzz for a film.

The **Esquire IMAX Theatre** in Sacramento also created a sensation to launch the film, ***Bugs!*** For me, the biggest sensation is how they were able to negotiate five times the value of their budget from a radio station by giving away a bug — a VW bug, that is. They actually took their radio ad budget and instead of buying radio ads, they bought a VW beetle and offered it to a radio station to give away on-air.

They spent $17,000 on the car and received over $87,000 in radio spots. That's a pretty good deal! In addition, they wrapped the VW with images and slogans from the film, and drove it around town distributing information before letting the radio station give it away to a lucky listener.

The radio station was so enthused with the promotion, they even wrote a song about the IMAX VW Bug giveaway, which aired constantly on the station. This was great creative thinking and a great way to stretch the advertising budget.

Speaking of unusual vehicles, another great example comes from Down Under. The IMAX theater in Sydney, Australia, organized a great promotion to launch ***T-Rex: Back to the Cretaceous***. They painted a 50-foot (15-meter) cargo container in a brightly colored camouflage design to resemble a jungle, and set it on a large tractor-trailer truck. Painted on the sides of the container was the message "DANGER, T-Rex Inside. Soon to be released at the **Panasonic IMAX Theatre**." Then they drove the truck around the streets of Sydney. Inside the container was a giant sound system, so when they came up to an intersection or parked the truck at major events, all of a sudden bystanders would hear the gigantic roar of a T-rex.

"The surprise element had a great impact," said **Graham Jephcott**, theater director at the time. He said the response was fantastic, generating a great deal of publicity, which got the film off to a roaring start.

But the whole point of being creative is that you don't need big budgets or big dinosaurs to do amazing things. Sometimes all you need is something as simple as a digital camera to give away.

For ***Journey into Amazing Caves***, **MacGillivray Freeman Films** formed a promotional partnership with **Eastman Kodak Company**, which donated a number of digital cameras that theaters could use to promote the film. It was amazing how much media exposure theaters were able to generate simply by giving the cameras away *creatively*.

The **Oregon Museum of Science and Industry** in Portland organized a contest with a radio station to give away the cameras during a special listener appreciation weekend. The station played 75 60-second spots with a promo value of $18,750 in airtime. Now that's a deal!

The **Museum of Science and Industry** in Tampa created a media hullabaloo by partnering with the *Tampa Tribune* and other community newspapers to advertise a drawing contest for one of the cameras. Anyone who brought in a drawing of a prehistoric animal for display on the museum's "Cave Wall" got into the museum free and was entered into the contest to win a digital camera.

The **Singapore Science Centre** held a contest in which the visitors had to see the film and then answer four questions related to it. Their answers were their entry into the contest to win the cameras.

The IMAX theater in Vienna held a photo contest in which people entered their best photos of caves — and the winners got cameras. In addition, their photos were displayed on the theater's Web site.

So whether it's big or small, whether it roars or not, being creative and thinking out of the box can be a great way to gain exposure for the launch of a film. Just be a little creative and who knows what may turn up!

Do you have a success story (or instructive failure) in marketing that you'd like to share with your LF colleagues? Please e-mail Mary Jane at mj.dodge@verizon.net.

Mary Jane Dodge is president of M.J. Dodge & Associates, an independent consulting firm that offers marketing, programming, and operational consulting to theaters and film producers in the LF industry.

The Insiders

This month's focus:
Scriptwriting

Unwriting LF Films

by Mose Richards

The power of the LF medium became crystal clear to me when I took my elderly father to his first giant-screen film. He was an outdoor man not easily impressed by indoor entertainment, a stoic rancher and road builder bored by television and most of the movies he had ever seen. In the dark theater, I watched out of the corner of my eye. When the LF screen before him suddenly lit up with six-story images, he straightened in his seat and blurted, "JIMINY!"

Another thing became similarly evident to me when I wrote an LF film narration for the first time. It is hard, I realized, to inject a lot of customary verbal "information" into forty minutes of sensory overload. I had spent a long time writing television docs. Against the images on the smaller screen, narration can be pretty abundant in details and facts, as long as they are related to the unfolding visual story. But strange things happen as moving images inflate to fill a giant screen.

One long shot from that first LF film stands out in memory. We're underwater. A shark or two in the distance. Another shark leisurely enters the frame and passes through. Pretty boring I thought, as I wrote to the image on my office TV. So I loaded the shot with narrative information. Then I saw the finished film on the giant screen. The shark does not leisurely enter the LF frame. It INVADES the theater from some dark, scary place off screen, and it does so with a thunderous swell of menacing music. Moreover, the shark is not six inches long but as big as an SUV. That shot was a powerful, bone-chilling moment. A moment the narrator completely destroyed by talking right through it. I myself wanted the narrator to shut up!

To begin with, of course, there must be a good story. The writer must weave that story into the structure of the film, then write narration to guide us through it. But beyond that, the challenge for a writer is to find a balance between too much narrative information, which can actually irritate an LF audience, and not enough information, which could make a film unfit for institutional theaters. As LF films are developed, academic consultants often urge that we pack the film with complex principles and detailed explanations of science and history.

But it's difficult to retain spoken facts while a universe of pixels is taking us on a plunge down a mountain wall or over a neon-blue iceberg or through an artery into a pumping human heart. There's no opportunity to ponder a complicated idea, or to re-read a sentence, as there is in print. We take away general impressions and memories of moments. We learn the broad dynamics of scientific phenomena — how the magma is formed in the earth's crust, but not its mineral content. We learn what things look and feel like — important things, like an African savanna, the underside of an ice cap, the interior of a pyramid. We learn what it would feel like to face a superheated pyroclastic flow racing toward us down the slopes of an erupting volcano. In such a scene, to go into scientific detail would likely take us out of the moment and destroy the feeling of being there. There is great information in just soaring over Utah in the wordless perspective of a hunting eagle, in feeling for a few moments as if we are an Everest climber, an astronaut, or a great whale. We gain a deeper, more visceral understanding of our physical world and its scope, its powers, its infinite details, its endless changes and its heart-stopping beauty.

The hardest part of writing an LF film is *unwriting* —

that is, realizing that words can trample an exquisite cinematic moment.

The hardest part of writing an LF film is unwriting — that is, in realizing that words can trample an exquisite cinematic moment, and that the audience won't be listening anyway if something extraordinary is unfolding on the screen. Consequently, the narration must condense ideas, story lines and facts to their bones, more like lean poetry than expansive prose. Excess language is fatal, because it can break the spell, reminding us that we're not really flying over Mongolia but listening to someone yapping at us in a movie about Mongolia. Moreover, audiences want to be left alone for some stretches just to take it all in, all that stupendous color and visual detail looming in front of them; left alone to dream themselves into the scenes and adventures playing out larger than life.

Sparse writing can be done, and done well. In **John Weiley**'s ***Antarctica***, over shots of Shackleton's *Endurance* crumbling, the dangers of entering this hostile frozen world are concisely set up by writers **Les A. Murray**, **Michael Parfit** and Weiley. "Explorers came bravely in wooden ships," they wrote. "The ice crushed them." That's all we need at that moment, and we can move on to the sweeping shots of the white continent that we hoped for when we walked into the theater.

Understandably, with every new LF film idea, with every grant application, with every expert review, requests arise for more factual information. I think it might help if we accept LF for what it is: a medium that is superb at conveying enormous amounts of visual information and experiential understanding of important subjects. We cannot provide the kind of detail and conceptual complexities of a book, but we can provide dynamic information no book can. To me, LF films are great motivators that can light fires of curiosity and inspire audiences to seek out a deeper understanding of the subject.

There's another aspect of LF writing worth thinking about, an issue that stems, in part, from a difficult funding environ-

*(See **INSIDERS** on page 12)*

*(from **BIZ** on page 1)*

may go significantly faster than usual. Even so, the earliest opening dates likely are July 16 or 23. Imax distribution staffers are reportedly trying to work out deals on Sony's behalf, although the contiguous Canada Day and Fourth of July holidays have delayed the process.

The pattern of the release windows for LF and 35mm suggests that studios prefer a simultaneous release for a film they don't expect to do well. The first DMR title to be released day-and-date was the third *Matrix* film, ***The Matrix Revolutions***. It was critically panned, did less than half the business, and had half the life of its predecessor, ***The Matrix Reloaded***, which opened three weeks after the 35mm version and generated a significant number of repeat viewings. Warner may have calculated that a two- or three-week delay of the LF version of *Catwoman* would be untenable if the film falls off the charts shortly after opening.

Spider-Man 2 scored the biggest opening day ever, raking in an astounding $40.4 million on June 30, breaking the record set by its predecessor in 2002. It can be expected to have better legs than *Catwoman* (we're talking about box office stamina, not the anatomy of Ms. Berry or *Spider-Man* star **Tobey Maguire**), and should therefore withstand the delay in its giant-screen release.

An interesting sidelight to the *Catwoman* story is that the news of its cancellation was not broken by *LFX* or any other journalistic organization, but by a **Celebration! Cinema** in Michigan. The chain, which operates two IMAX theaters, had been informed of the possibility, but before the news was made official a staffer posted a brief (and unauthorized) statement on the company's Web site. This was picked up by a reader of the 1570.com Web site and quickly spread throughout the LF industry.

Imax marks 10 years on NASDAQ

Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** opened trading on the NASDAQ market on June 10, 2004, to celebrate the 10th anniversary of the company's listing on the exchange. Wechsler and Gelfond led an investment team that purchased the company from its founders in 1994. The stock opened at US$9.50 on June 11, 1994 ($4.75 taking into account a 1997 2:1 split), and closed at $5.95 on June 10, 2004.

In a press release, the executives took credit for "transform[ing] the IMAX business by expanding our customer base beyond the institutional market by offering entertainment that is compelling to commercial exhibitors." Later that day, in response to an interviewer's question about the possibility of Imax being acquired by another company, Wechsler said that being "integrated into a content provider [like a studio] could make sense." (*See also Gelfond's comments in* On The Record *on page 12.*)

Tobey Maguire stars as Spider-Man.

Sony Pictures

Imax shareholders blast CEOs

At the annual shareholders' meeting of **Imax Corporation** in Mississauga, ON, on June 3, a small group of minority shareholders criticized the company for what they said was mismanagement and overly generous compensation of its co-CEOs. **Eric Noel** of Oxford Anayltica said during the meeting that although Imax isn't among the 500 most profitable Canadian companies, combining co-CEOs **Richard Gelfond** and **Bradley Wechsler**'s compensation of about US$1.24 million each would put them among the top 100 Canadian corporate executives. Shareholder **Virginia Cresswell-Jones** complained to the *Toronto Globe and Mail* that the executives' compensation went up between 2000 and 2003 while Imax stock was going down.

The CEOs countered that, as shareholders, they had also lost money when the commercial theater industry melted down in 2000, driving Imax shares down by 90% in several months. They said that they have had to "reaudition" for their jobs in recent years, and that they have a vision for the future of the company.

ITIT heading for Warsaw exchange

IT International Theaters, now known as **Cinema City International**, is moving to be listed on the Warsaw Stock Exchange, according to Polish press reports. The Israel-based cinema operator operates four IMAX theaters in Eastern Europe, and reportedly plans to spend up to €70 million (US$85.3 million) by the end of 2005 on additional multiplexes in the region. It currently has 238 conventional screens in 17 theaters in Poland, Hungary, and the Czech Republic, and has announced plans for at least three more IMAX houses in Athens, Greece; Budapest, Hungary; and Sofia, Bulgaria.

THE BIZ

DEALS

Marcus to close two IMAX theaters

Marcus Theatres Corporation of Milwaukee, WI, has announced that it will "de-identify" its two IMAX theaters (i.e. stop using them as LF screens) as of Sept. 1, at the end of the run of ***Harry Potter and the Prisoner of Azkaban***. At that time, the IMAX 3D equipment and signage will be removed and 35mm hardware will be installed in the theaters in Columbus, OH, and Addison, IL (a suburb of Chicago), which opened in 1998 and 1999, respectively.

President **Bruce Olson** told *LFX* that the company has determined "that we would not be adding any additional IMAX screens, but rather wish to focus on our primary business of building conventional cinemas."

Typical IMAX system leases require payment of the estimated remaining lease amount if terminated before the expiration of the ten-year term. Marcus declined to comment on the terms of its agreement with **Imax Corporation**.

The closures will cut the Chicago area's screen count to four, and leave Columbus with only one LF theater, at the **Center of Science and Industry** (COSI), which has an Iwerks 8/70 system.

Marcus is the 10th largest cinema chain in the U.S., with 485 screens at 46 locations in four mid-western states.

FotoKem buys Imagica services

FotoKem Industries, Inc., has acquired the 65/70mm and digital post-production services and hardware of **Imagica USA**, and has started providing those services from its Burbank, CA, location. Imagica USA, a subsidiary of Japan-based **Imagica Corporation**, transferred ownership of the equipment as of June 30. Continuity of all services will be maintained during the transition, which is expected to take about six weeks

The deal puts FotoKem in direct competition with the much larger **Consolidated Film Industries**, which reportedly had been considering acquiring Imagica's assets earlier this year. It also gives FotoKem a one-stop-shopping capability, particularly in digital intermediates, that CFI currently lacks.

Several Imagica staffers are also moving: **Jose Parra**, producer and head of production, will coordinate the transition of the services and equipment, and the majority of Imagica's technical staff will move to FotoKem.

Koji Ichihashi, president of Imagica USA, will continue working for **Imagica Corporation of America**, which sells the company's film scanners in the U.S.

Imagica USA opened its Los Angeles office in 1993, and since then has worked on some 80 LF and theme park films. Its 70mm multi-format wetgate optical printer won a technical Academy Award in 2001

New SimEx films in Toronto, Vegas

SimEx/Iwerks has installed new attractions at the **CN Tower** in Toronto, and at **Luxor Hotel and Casino** in Las Vegas. Installed in May, the CN Tower's new film is ***Lego Racers: The Ride***, a 4½–minute 5/70 film based on the popular Lego toy vehicles. It is running in SimEx's 30-seat Virtual Voyages cabin simulator.

Luxor's attraction is ***Pirates 4D***, starring **Leslie Neilsen** and **Eric Idle**, and directed by LF veteran **Keith Melton**. The installation upgraded an existing 320-seat theater to add 5/70 3D film projection and in-theater effects. According to a press release, "Bumbling Captain Lucky (Nielsen) and his suspicious first mate Pierre (Idle) lead a rag-tag group of pirates on a quest for treasure, but must first face a few obstacles — angry hornets, fierce bats, snappy crabs, man-eating spiders, cheeky chimps, and a mysterious 'Man Friday.'"

The attraction premiered on July 1.

Chris Palmer to leave NWP

Chris Palmer, president of **National Wildlife Productions**, has announced that as of Aug. 18 he will step down from that position to "focus more intensively on what needs to be done to make films about wildlife and conservation that are more effective, that are made more ethically, and that really make a difference to society." In an e-mail to friends and colleagues he added that he plans "to write a book (*Adventures in Wildlife Filmmaking*), start a new non-profit organization, teach, make films, and give speeches around the country."

PERSONNEL

Chris Palmer

Palmer has been with NWP, the media branch of the **National Wildlife Federation**, for ten years. In that time he has been involved with six LF films: ***Whales***, ***Dolphins***, ***Wolves***, ***Bears***, ***India: Kingdom of the Tiger***, and ***Coral Reef Adventure***, and numerous television, film, and multimedia productions. Palmer has produced TV specials and series for the Disney Channel, TBS Superstation, Animal Planet, Home and Garden Television, the Travel Channel, the Outdoor Life Network, and the (U.S.) Public Broadcasting System.

Born in Hong Kong and raised in England, Palmer holds three degrees from University College London and Harvard, and served in the Royal Navy for seven years. He was a political appointee in the administration of U.S. president Jimmy Carter and in 1984 formed the nonprofit National Audubon Society Productions. He joined the National Wildlife Federation in 1994, directing its launch into broadcast, cable, syndication, home video, and new media.

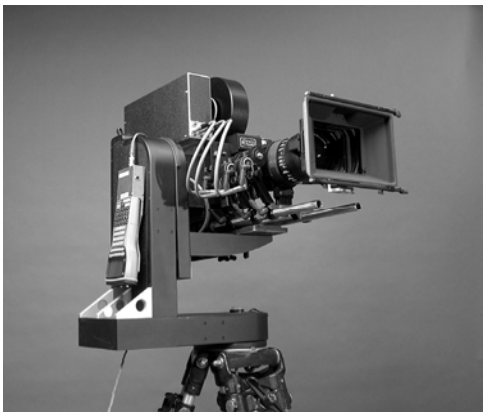
*(See **BIZ** on page 12)*

LFCA's Technical Session and Digital Symposium

*(from **LFCA** on page 1)*

ble: Galaxies Across Space and Time (*see LFX, March 2004*). He also mentioned that if 20 IMAX Dome theaters cooperated, it would be possible to build a projector lens that would automatically shrink the image by 10%. This would enhance the presentation of DMR films, and reduce or eliminate the need for separate dome prints.

Ammiel Najar discussed a device called



The Pirouette head (shown here with a 35mm camera) and the MoCoMan handheld controller (on left).

Image AnyPlace, made by **Silicon Optix**, that he found could be used by producers to pre-visualize how a film will appear on a dome screen before going to the trouble and expense of making 15/70 prints.

Crest National's **Jon Truckenmiller** discussed the Cineglyph 70 HD, "the world's first fully integrated and operational HD 2K real-time scanning system." It can produce HD dailies and masters for ancillary products from 70mm footage.

Cinematographer **Lee Parker** spoke about the MoCoMan motion control system he developed and used in shooting *Sacred Planet*. The heart of the system is the Pirouette pan and tilt head, which can hold cameras of up to 110 lbs. (50 kg.) The handheld MoCoMan controller can control camera pan, tilt, dolly, boom swing, iris, focus, and zoom, and shoot from one frame per hour to 120 frames per second.

Rick Gordon of **RPG Productions** showed a clip from the 1985 35mm film *Rainbow War* that his company had digitally converted to 15/70 in the first phase of a test that may enable RPG to remaster to 15/70 "older, classic" films shot in 35mm. He also spoke of the digital intermediate work done on ***Roar: Lions of the Kalahari***, and a showed a test of a 35mm feature starring Stanley Tucci that he had digitally repurposed to LF.

Greg MacGillivray spoke about the completion of the historic expedition down the Nile for ***Mystery of the Nile*** (*see Shorts, LFX, May 2004*), which he called "ten times more difficult and more dangerous than our Everest expedition." He went on to demonstrate innovative camera rigs used in recent **MacGillivray Freeman Films** productions: the lightweight Mark II camera being hand held by an expert ski cameraman while skiing down a bobsled track with champion biker **Marla Streb**; and a computer controlled wire rig that carried the 25-pound (11-kilogram) W14 camera following Streb down a mountain path.

Imagica's USA's **Jose Parra** described the digital work done for the IMAX Magic Carpet® film, ***Voyagers of Sky and Sea***, made for **Futuroscope** by **Galatée Films** (*see LFX, April 2004*). The team used a 15/70 camera rotated 90 degrees, and separated each frame into two 7.5-perf frames that were enlarged with Imagica's wet-gate optical printer to two 15-perf strips. (The Magic Carpet theater puts one IMAX screen in front of the audience and a second below, visible through clear floor panels.) The company also converted 5/70 footage of dolphins to the Magic Carpet format, degraining and digitally cleaning up the images, and adding titles and pans. He also showed before-and-after clips from ***Forces of Nature***, in which they digitally removed shakiness from helicopter shots and eliminated negative dust from scenes of an erupting volcano.

Michael Inchalik demonstrated **Lowry Digital Images**' "Super Resolution" process, which extracts detail from moving images in any film or video format by averaging multiple frames from the same sequence to eliminate the noise and grain in individual frames. He pointed out that such technology allows filmmakers to use more sensitive (faster) films and digital camera settings, because they can later remove the noise they create. He showed a scene from **James Cameron**'s LF film in progress, ***Aliens of the Deep***, in which electronic noise picked up by the digital cameras had been reduced by his process. Inchalik also showed a 15/70 clip from the 35mm 1963 James Bond film, *From Russia With Love*, which Lowry is processing for DVD release.

Digital Symposium

The Digital Symposium was held on Saturday, May 1, at the **Digital Cinema Laboratory** of the **Entertainment Technology Center** in the old Pacific Theatre in Hollywood. About 110 people attended the all-day session that examined the current and future impact of digital technologies on all aspects of the LF production and exhibition industries.

Standard Evaluation Material

The first session presented the work of **Digital Cinema Initiatives** and the **American Society of Cinematographers** in establishing industry standards for digital cinema projection. DCI is a joint venture of **Disney**, **Fox**, MGM, Paramount, **Sony Pictures Entertainment**, Universal, and **Warner Bros. Studios.** Its primary purpose is "to establish and document voluntary specifications for an open architecture

Chris Reyna, of New Paradigm Productions, coordinated the Symposium.

Technicolor's Joshua Pines.

for digital cinema that ensures a uniform and high level of technical performance, reliability, and quality control." DCI's **Howard Lukk** explained that the goal was to establish a standard for digital cinema that would equal or exceed the quality of a 35mm answer print.

To do so, the organization decided it needed test footage as a basis for comparing and evaluating various projection systems. So the ASC's technical committee was contacted for assistance in creating the StEM: standard evaluation material. The test had to include situations likely to create problems for digital systems — fog, flames, light flares, etc. — and had to be shot in multiple film formats: standard 35mm, Super 35, anamorphic 35mm, and 65mm.

Cinematographer **Daryn Okada** said that the ASC had been happy to help with the test, since previous demonstrations had been made with source material of unknown provenance, which made it hard for cinematographers to evaluate the results. ASC members were concerned not merely with technical and engineering details, but with intangibles, such as how the emotional impact of the scenes might be affected. So a shooting script was developed around a wedding scene that would include as many elements of dramatic filmmaking as possible, and a number of top cinematographers, led by **Allen Daviau**, manned the many cameras on the set. Okada said that the ASC wanted to be sure that "what the audience is going to see in the future will be better than, or equal to, the best cinema experience they could have today."

All of the footage was scanned at 4K, and was projected by a **Christie** 2K digital projector at 2048 x 857 pixel resolution from uncompressed source material, in a side-by-side split-screen with film run on a **Kinoton** 35mm projector. One of the most interesting aspects of the demonstration was that even though the digital projector's resolution was "only" 2K, footage shot on 65mm was noticeably sharper in detail than the 35mm material. As Lukk said, "oversampling does work, it's proven one more time."

Jim Houston of **Pacific Title and Art Studio** provided some "really geeky details" (his words) about how the footage was processed, which we will spare our readers. He concluded that for LF work, scanning footage at 4K is "kind of okay... but it isn't exactly what's on the film." But 8K scanning, aside from being impractical with today's technology, would be "overkill."

Digital Cameras and Data Storage

Dave Stump is the chairman of ASC's digital camera subcommittee, whose function is to give cinematographers a non-threatening "hardware agnostic" forum in which to talk with equipment makers and renters about the tools of their trade. As he put it, "If you're going to reinvent the future, why not make it better?" He said that the worlds of film and digital are beginning to merge, and digital cameras are starting to incorporate features that filmmakers need.

Mark Chiolis of **Grass Valley/ Thomson**, presented the Viper FilmStream camera, which uses three 9.2 megapixel CCD chips that can provide either 16:9 or 2.37:1 aspect ratios without loss of vertical resolution by use of "dynamic pixel resolution." The 10-lb (4.5-kg) camera supports multiple formats, including 1080p, 1080i, and 720p, and can output its data uncompressed to an external field recorder or to an on-camera RAM recorder. Chiolis said its dynamic range is between that of HDCam and film. He showed test footage captured with the camera, including an award-winning commercial for Nike made by David Fincher (*Fight Club*).

Sony's **Rick Harding** asked, "Does it get any better than 70mm film?" which he answered by saying, "No, it doesn't. But the economics of 70mm production and exhibition, and the size of the equipment, and the additional cost of 3D provide great incentives to find cheaper methods." He cited the success of **James Cameron**'s ***Ghosts of the Abyss***, which used Sony cameras to capture 3D HD footage that was blown up to 15/70, and said that this was leading people to advance the techniques and technology. Compared to the 228-lb (104-kg) IMAX Solido 3D camera, an HD 3D rig developed by **Cobalt Entertaiment** to film the Super Bowl was wearable with a Steadicam-like harness. The small camera heads can be placed up to a mile from the recorders by use of a fiber-optic tether.

Gord Harris of **go-R&D** presented some tests of digital capture at higher than HD resolution using the prototype **Dalsa** Origin camera. Harris and cinematographer **James Neihouse** had previously made tests comparing HD footage to original 15/70 material, and had concluded that "two megapixel HD quality is a far cry from full 15/70 image quality." The chip used in Dalsa's camera has a 2:1 aspect ratio, with an effective resolution of 1600 lines of picture height, about 60% greater

Thomson's Mark Chiolis.

*(see **LFCA** on page 8)*

*(from **LFCA** on page 7)*

than standard HD. Transferring the 1.44 terabytes of data per hour requires a tether from the camera to an external capture server. Harris showed a minute of test footage shot earlier in the year and said that production cameras could be available for rent as early as November.

Kenuske Ishii demonstrated the features of **Olympus**' second-generation 8-megapixel VisionPlex camera, which has a resolution of 3,840 x 2,160 pixels (an effective resolution of 1600 vertical lines), and uses four 2/3-inch (1.66-cm) CCDs. A fiber-optic tether connects it to a hard-disk recorder that has one hour of compressed recording capacity. Uncompressed recording is possible with third-party recorders.

Digital Intermediates

Moderator **Lou Levinson** of **Post Logic** started the session by saying that, as a pipeline, a digital intermediate should be transparent to the capture of the images and the results that come out. He noted that, especially in the LF world, "We will all, if we're being honest, admit that we don't necessarily always know what we're doing, although we do generally know what we're trying to do."

Paul Chapman said that the workflow in place at **FotoKem Industries** is a mixture of 2K, 4K, and HD, with the Quantel iQ platform at the heart of the system. He presented a demo reel (projected digitally) from *American Heart and Soul*, a 35mm Disney release opening in July.

Josh Pines of **Technicolor Digital Intermediates** contrasted the traditional intermediate process, with its color corrections, answer prints, and interpositives, with the digital intermediate process. In doing DI, the original film elements are scanned and processed with various devices, one of which is the colorist. "The colorist develops a very warm and intimate relationship with the DP and the director. Then they hate each other and we change personnel. And the colorist gets blamed for everything that's wrong and gets none of the credit for anything that's right." Digital color correction is done in suites with a digital projector and a film projector, so that prints can be checked against what was intended. Digital intermediates can also directly incorporate footage from other media. The final step is the "release print film emulation," a digital simulation of what the final film print will look like. An advantage of DI is that the same color corrections can be applied to other release formats, such as DVD and home video.

Tim Sassoon of **Sassoon Film Design** said that his small effects house got into DI when clients offered them work on condition that they make the DI as well. He said that there are pros and cons to making a digital intermediate off of a compositing workflow. The pros are that there is no capability ceiling: the whole show becomes a visual effects shot. You have flexibility, accuracy, and reliability. The cons are that you need to render to preview, and you'll need an external preview device, traditionally a disc recorder or server farm.

Top to bottom: Olympus, Sony, and Thomson Viper cameras.

David Keighley spoke about the value of oversampling. He pointed out that Kodak recommends scanning 35mm film at 3K x 4K, or 12 million pixels per frame. If that principle is extended to 15/70, with frames nine times larger, each LF frame should be scanned at over 100 million pixels. He granted that that was overkill, but said the footage he showed in the technical session the day before, which had been scanned at 6K, or 22.4 million pixels per frame, demonstrated that higher scanning resolution was worth the effort. Film capture is still best for wide shots, and the newest 4K cameras have potential, he said, but digital cameras still work best for closeup work.

Digital Cinema

This session was to have presented the first simulation of partial 4K projection by tiling two 2K projectors side by side, but one of the projectors malfunctioned. Instead, footage from the Olympus digital camera was shown on the 2K projector, then on 70mm film. After that, the wedding scene material shot on 65mm film was shown on the same two projectors.

Charles Schwartz, of the Entertainment Technology Center, presented a talk he called "Digital Cinema 101." He pointed out that film technology has changed very little since 1895, and that as an analog technology it has many inherent problems, such as scratching and the expense of prints, which cost the industry over $1 billion a year. Digital can solve many of those problems, but standardization is needed, and filmmakers insist on a system that will preserve their creative intent with the images that are transmitted to the theaters. Schwartz expects the transition to happen over the next ten years if some of the problems with digital technology can be ironed out: it is currently expensive, complex, impermanent, and it doesn't fail gracefully — it's usually all or nothing.

Digital Cinema Initiatives' Walt Ordway has been developing draft specifications for digital cinema, and revising them based on feedback from the industry. The latest revision is V.5, which specifies both 2K and 4K formats, using the same file format. He said that if 4K were acceptable to some LF venues, the DCI specs could be used right away.

Evans and Sutherland's Jeri Panek.

Glenn Kennel, of **Texas Instruments**, described how digital projectors work. The Digital Light Processor (DLP) chip used in virtually all digital cinema projectors, is made with the same techniques used to manufacture computer chips. Tiny mirrors on flexible hinges can be made to move slightly to reflect or absorb light from a projection lamp. By varying how much light is reflected in a given time period, the mirrors can create grayscale values between full white and full black.

According to Kennel, the DLP technology was invented in 1987 and took ten years of development before it was ready for Hollywood. The first DLP cinema projectors were demonstrated to the public in 1999. The latest 2K chips were introduced in 2003, and can now project an image brighter than a film projector with a smaller lamp.

Visual Bandwidth's **Ed Lantz** spoke about the application of digital projection in planetariums, which he described as a pioneering form of large-format digital cinema. Most such systems are multi-projector, although single-projector fisheye systems are also in place, and most programs shown on these systems are computer graphic imagery. Lantz feels this form of display is a new medium, distinct from film, because it is often digital end-to-end, and can be generated quickly (sometimes in real time, interactively) and inexpensively.

Jeri Panek, of **Evans and Sutherland**, described the new Grating Light Valve technology developed by **Silicon Light Machines.** GLV systems use microscopic metal ribbons, produced, like the DLP micromirror devices, by semiconductor manufacturing processes, to reflect or diffract laser light. Arrays of these gratings can be used to create very bright images with very high resolution. E&S has developed its own lasers and a projector system with 8K by 4K resolution. It can be used in 4K by 4K mode, or two units could be combined to yield an 8K by 8K image. The lasers used are low power, air cooled, and use standard 110-volt electrical service. The company hopes to demonstrate the system at its Salt Lake City headquarters this August, and has taken orders for two systems already, which it expect to install next spring.

E&S has licensed the GLV technology for use in planetarium systems, and Sony has the rights to develop display systems. Although Panek suggested that E&S had the rights to use it in LF theaters there seems to be some uncertainty about that, and about who holds the much larger conventional cinema rights.

LF Digital Future Forum

Laurin Herr of **Pacific Interface** opened the forum on the future with a look back at a 1912 *Tom Swift* story in which the boy adventurer used a Wizard Camera to film a volcano erupting from an airship. Herr jumped forward to offer some of his own more or less successful predictions made at the 1990 SIGGRAPH conference. His imagined workstation of the 21st century was roughly accurate in terms of the amount of memory and storage capability, but included holographic memory, which has not come to pass, and completely missed anything like the World Wide Web, which didn't exist in 1990. This, he said, illustrated the hazards of predicting the future.

Nevertheless, he predicted that the LF world will go digital when higher resolutions become feasible and reasonably priced. Single- or multi-projector systems with 4K resolution and 4K cameras with smaller recording devices than are available today (possibly solid state) would begin the transition to LF digital. However, film and digital will coexist for some time, he

*(See **LFCA** on page 10)*

Left to right: Laurin Herr, Steve Schklair, Jeffrey Kirsch, Sean Phillips, Reed Smoot.

GSTA 2004 Conference Films

New Films

Forces of Nature	Destination Cinema, Inc.
Harry Potter and the Prisoner of Azkaban	Imax Corporation
James Cameron's Aliens of the Deep	Buena Vista Pictures Distribution
NASCAR 3D: The IMAX Experience	Imax Corporation
Spider-Man 2	Imax Corporation
Virtual Actors	TFX Animation Inc.

Films in Progress

Brainpower	Partners Healthcare, Inc.
Greece: Secrets of the Past	MacGillivray Freeman Films
Journey Across India	MacGillivray Freeman Films
Magnificent Desolation 3D	Imax Corporation
Mystery of the Nile	MacGillivray Freeman Films
Ocean Planet	MacGillivray Freeman Films
The Polar Express	Imax Corporation
Space Journey	MacGillivray Freeman Films
We The People	Inland Sea Productions
Wild Africa 3D:Search for the Big 5	nWave Pictures
Wings Over the Wilderness	Science North

Films in Development

Beyond the Great Wall	SK Films Inc.
Bugs! 2	SK Films Inc.
Carriers	SK Films Inc.
Cell Wars	SK Films Inc.
Denizens of the Deep 3D	Imax Corporation
Dinosaurs!	Dinosaurs! Gobi Project
Erich von Däniken's World of Mysteries	World of Mysteries GmbH
Fireworks	LTB Productions
Man Eating Sharks	SK Films Inc.

*(from **LFCA** on page 9)*

said. His ideas for truly futuristic system included "FasterVision," with higher frame rates than current systems; "AudioVision," with 10.2-channel sound instead of today's 5.1; and "MetaVision," which could switch between high frame rates and low resolution or low frame rates and high resolution, depending on the needs of the content.

Jeffrey Kirsch, of the **Reuben Fleet Science Center**, spoke on behalf of dome LF theaters, which over time have lost the perception of uniqueness they once held with the public. At the same time, LF producers seem to have used up the most obvious film topics and are now repeating themselves. "The low-hanging fruit has already been picked." As a result, he said, audience levels have plateaued. Flat-screen theaters have been helped by 3D, but domes haven't been able to take advantage of that fix. Kirsch proposed that dome theaters should join forces to see that films are made specifically for their facilities, and said that digital technology might provide the means to do so economically.

Sean Phillips pointed out that the expos and world's fairs that used to drive innovations in LF and other film presentation technologies have essentially dried up, and that the last major LF breakthrough was IMAX 3D in 1986, 18 years ago. Although 3D is now the most popular form of LF film, in the future it could lose some of its appeal, as dome theaters have. It is still expensive to shoot 3D, and digital tools are just becoming available to lower those costs. Digital cameras offer longer run times, and "give you things that you just can't get any other way," and eventually they will provide the image quality now only available with film. Phillips added that screen size is a critical component of the LF experience, especially for 3D. Shrinking the screen for multiplex theaters could return 3D to its 1950s status, where "you poke things out at the audience." He said that 3D won't survive without the giant screens that make it an immersive experience.

Cobalt Entertainment's **Steve Schklair** pointed out that all of the 3D material ever produced would fill only one week of television airtime. His company is producing 3D sports and entertainment programming, starting with the 2004 Super Bowl, in association with **NFL Films** (*see Shorts, LFX February 2004*), and is releasing it in LF theaters "because that's where 3D is." As for the future, he predicted that, by analogy with recording location sound in stereo instead of mono, shooting 3D will become more common because "It's crazy to shoot in 2D if you can shoot in 3D for an incremental increase." He said that although it may be blasphemy to say that film will go away, "technology inevitably marches forward, and draw your own conclusions from that. Eventually [digital] projectors will be big enough and bright enough to fill that screen with an amazing image."

The day concluded with a digital screening of *The Alamo*.

The following people contributed to the success of the 2004 LFCA conference:

Conference Committee

Paul Holliman, chairman; Robert Dennis, Andrew Gellis, Paul Giguere, Rick Gordon, Deb Hartnett, Chevy Humphrey, Mary Kaye Kennedy, David Keighley, Patricia Keighley, Dennis Earl Moore, Beverly Pasterczyk, Chris Reyna.

Staff and conference support

Jeannie Moore, executive director and conference producer; Hillary Cole, Louis Kaye, Clyde McKinney, Ammiel Najar, Sabrina Propper, RPG Rroductions, Tim Sassoon, Vicky Smithwa, Ray Zone.

Venues

Nicole Kollar, Guy Ray, Universal Citywalk IMAX Theatre

Raul Sanchez, Ric Evans, Universal City Hilton and Towers

Volunteers

Mark Bethune, Charlotte Brohi, Ben Brunkhardt, Cathy Hair, Patti Peregrine, Mary Anne Porter, Jan Wieringa

GSTA 2004 Conference Schedule

WEDNESDAY, SEPT. 8

Pre-Conference Business and Governance Meetings, Theatre Rehearsals

9:00 am -	9:00 pm	Early Registration & Information	Hilton
9:30 am -	12:00 pm	Technical Session Rehearsal (presenters only)	FPIT
9:45 am -	10:45 am	Finance Committee Meeting	Hilton
10:00 am -	11:30 am	Behind the Scenes Tour #1 (Make reservation at registration.)	MSC
10:45 am -	11:45 am	Executive Committee Meeting	Hilton
12:00 pm -	10:00 pm	New Films & Shorts Rehearsal (presenters only)	MSCIT
12:00 pm -	12:45 pm	GSTA Committee Members Lunch	Hilton
1:00 pm -	5:00 pm	GSTA Committee Meetings	Hilton
2:00 pm -	7:00 pm	New Films & Shorts Rehearsal (presenters only)	FPIT
5:00 pm -	7:00 pm	Awards Sub-Committee Dinner Meeting	Hilton
5:00 pm -	7:00 pm	Consumer Research Work Team Dinner Meeting	Hilton
7:00 pm -	9:00 pm	Sponsorship Work Team Dinner Meeting	Hilton
7:00 pm -	9:00 pm	Films In Progress Rehearsal (presenters only)	FPIT
9:30 pm -	10:30 pm	Films In Development Rehearsal (presenters only)	FPIT

THURSDAY, SEPT. 9

Technical Session, General Sessions, First Timers and New Members Social, New Theaters Workshop, Opening Reception

8:00 am -	7:00 pm	Registration & Information	Hilton
8:00 am -	10:30 am	GSTA Board of Directors Breakfast & Meeting	Hilton
8:30 am -	10:00 am	Behind the Scenes Tour #2 (Make reservation at registration.)	MSC
11:00 am -	12:00 pm	Economics of Film Production and Theater Performance: Part I	FP35T
12:00 pm -	12:30 pm	Lunch Served	FP35T
12:30 pm -	1:30 pm	Economics of Film Production and Theater Performance: Part II	FP35T
1:30 pm -	1:45 pm	Networking Coffee Break	FP35T
1:45 pm -	2:45 pm	Educational Materials Part IV: Measuring Effectiveness in Education	FP35T
2:45 pm		Depart on foot for Hilton (those attending the New Theaters Workshop)	
3:00 pm -	7:00 pm	New Theaters Workshop (Make reservation at registration.)	Hilton
3:00 pm -	4:15 pm	Associate Members Meeting	FP35T
4:30 pm -	7:00 pm	Technical Session	FPIT
7:00 pm -	7:30 pm	First Timers & New Members Welcome Reception	Hilton
7:30 pm		Buses depart from Hilton for MSC	
7:45 pm -	12:00 am	Opening Reception	MSC

Group A

8:00 pm -	9:00 pm	Film #1	MSCIT

Group B

9:00 pm -	10:00 pm	Film #1	MSCIT
9:00 pm		Early Bus departs from MSC for Hilton	
11:30 pm		Last Bus departs from MSC for Hilton	

FRIDAY, SEPT. 10

Films In Progress, Films In Development, New Films, Distributors Night

8:00 am -	7:00 pm	Registration & Information	Hilton

Group A

8:00 am		Buses depart from Hilton for MSCIT	
8:15 am -	8:45 am	Coffee & Muffins	MSC
8:45 am -	9:45 am	New Film #2	MSCIT
9:45 am -	10:45 am	New Film #3	MSCIT
10:45 am -	11:30 am	Break	
11:30 am -	12:30 pm	New Film #4	MSCIT
12:30 pm -	1:30 pm	New Film #5	MSCIT
1:45 pm -	3:00 pm	Lunch on your own in historic Old Port of Montréal	
3:00 pm		Buses depart from MSC for Hilton	
3:15 pm		Depart on foot for FPIT	
3:30 pm -	5:00 pm	Films In Progress	FPIT
5:00 pm -	5:15 pm	Break	
5:15 pm -	6:45 pm	Films In Development	FPIT
7:30 pm		GSTA Distributors Sponsored Evening Event	

Group B

8:00 am		Depart on foot for FPIT	
8:15 am -	8:45 am	Coffee & Muffins	FP
8:30 am -	10:00 am	Films In Progress	FPIT
10:00 am -	10:15 am	Break	
10:15 am -	11:45 am	Films In Development	FPIT
12:00 pm		Depart on foot for Hilton from FPIT	
12:15 pm		Buses depart from Hilton for Old Port of Montréal	
12:30 pm -	1:45 pm	Lunch on your own in historic Old Port of Montréal	
2:00 pm -	3:00 pm	New Film #2	MSCIT
3:00 pm -	4:00 pm	New Film #3	MSCIT
4:00 pm -	4:45 pm	Break	
4:45 pm -	5:45 pm	New Film #4	MSCIT
5:45 pm -	6:45 pm	New Film #5	MSCIT
7:00 pm		Buses depart from MSCIT for Hilton	
7:30 pm		GSTA Distributors Sponsored Evening Event	

SATURDAY, SEPT. 11

Membership Meetings, New Films, Professional Development Sessions

7:00 am -	6:45 pm	Registration & Information	Hilton
8:00 am -	9:30 am	Theater Members Meeting	Hilton
9:30 am -	9:45 am	Networking Coffee Break	Hilton
9:45 am -	10:30 am	All Members Meeting	Hilton
10:45 am -	12:45 pm	Digital Evolution of 15/70	Hilton
12:45 pm -	1:15 pm	Lunch	Hilton
1:15 pm -	3:15 pm	GSTA Viewer and Nonviewer Research Study	Hilton
3:15 pm -	3:30 pm	Networking Coffee Break	Hilton
3:30 pm -	5:30 pm	Renew Your Marketing Vows!	Hilton
5:30 pm -	6:45 pm	Dinner on your own	
5:30 pm -	6:45 pm	Sponsorship Work Team Dinner Meeting	Hilton
5:15 pm -	6:45 pm	Roundtable Discussions Over Dinner (Make reservation at registration.)	Hilton

Group A

6:45 pm		Depart on foot for FPIT	
7:00 pm -	8:00 pm	New Film #6	FPIT
8:00 pm -	9:00 pm	New Film #7	FPIT
9:15 pm		Depart on foot from FPIT for your hotel	

Group B

6:45 pm		Buses depart from Hilton for MSC	
7:00 pm -	8:00 pm	New Film #8	MSCIT
8:00 pm -	9:00 pm	New Film #9	MSCIT
9:15 pm		Buses depart from MSCIT for Hilton	

SUNDAY, SEPT. 12

New Films, Short Films, Trade Show, Achievement Awards Program and Dinner

6:00 am -	12:00 pm	Exhibitors Move-In (Breakfast served to exhibitors from 6 - 8:30.)	Hilton
8:30 am -	6:00 pm	Registration & Information	Hilton
9:00 am -	11:00 am	Board of Directors Meeting	Hilton
11:00 am -	12:30 pm	Consumer Research Work Team Meeting	Hilton
12:30 pm -	1:15 pm	Exhibitor Lunch & Exhibitor Door Prizes	Hilton

Group A

8:00 am		Buses depart from Hilton for MSCIT	
8:15 am -	8:45 am	Coffee & Muffins	MSCIT
8:45 am -	9:45 am	New Film #8	MSCIT
9:45 am -	10:45 am	New Film #9	MSCIT
11:00 am		Buses depart from MSCIT for Hilton and for FPIT	

Group B

8:00 am		Depart on foot for FPIT	
8:15 am -	8:45 am	Coffee & Muffins	FP
8:45 am -	9:45 am	New Film #6	FPIT
9:45 am -	10:45 am	New Film #7	FPIT

Group A and B

11:25 am -	12:25 pm	New Film #10	FPIT
1:30 pm		Depart on foot from FPIT for your hotel	
1:30 pm -	6:30 pm	Trade Show	Hilton
1:30 pm -	3:30 pm	Lunch Served	
3:30 pm -	4:30 pm	Dessert & Coffee Served	
5:00 pm -	6:00 pm	Trade Show Prizes, Host Bar and Canapés	
6:30 pm		Trade Show Closes	
7:15 pm		Buses depart from Hilton for Centre Mont-Royale	
7:30 pm -	11:30 pm	GSTA 2004 Achievement Awards	Centre Mont-Royale
7:30 pm -	8:15 pm	Achievement Awards Program	
8:15 pm -	9:30 pm	Dinner	
9:30 pm		Early Bus departs from Centre Mont-Royale for Hilton	
9:30 pm -	11:30 pm	Afterglow (cash bar)	
12:00 am		Last Bus departs TBD	

MONDAY, SEPT. 13

Exhibitor Move-Out

7:00 am -	11:00 am	Exhibitors Move Out	Hilton
9:30 am -	11:00 am	Behind the Scenes Tour #3 (Make reservation at registration.)	MSC

Location Key:

Hilton	Hilton Montréal Bonaventure (Conference Hotel)
MSCIT	Montréal Science Centre IMAX® Theatre (Host Theatre)
MSC	Montréal Science Centre (Host Institution)
FPIT	Famous Players IMAX® Theatre (Supporting Theatre)
FP35T	Famous Players 35mm Theatre (Supporting Theatre)
FP	Famous Players Theatre Complex (exact location TBD)

*(from **INSIDERS** on page 3)*

ment. Producers of science-themed films seem increasingly dependent on grant monies for a critical part of their budget. LF filmmakers are, and certainly should be, grateful that such alternatives exist, because far fewer giant-screen films would be made without them. But as the influence of science and education reviewers grows in the creation of these films, I worry a little that we may begin turning out predictable, formulaic films.

I believe that science professionals hope to use the power of LF to inspire young viewers toward careers in science, and often propose to do so by building the film around attractive researchers engaged in compelling, adventurous fieldwork. It's a wonderful and noble goal, and it can make for a good film – the new ***Forces of Nature*** is an example, I think. But I hope it doesn't become the only way we tell such stories. As a matter of fact, there were no scientists in the original *Forces of Nature* concept, a more experiential approach meant to immerse audiences in the powerful events of volcanic eruptions, earthquakes and tornadoes. Researchers were added at the suggestion of scientific reviewers during the grant-approval process. As it happens, the researchers in the finished film are interesting characters who contribute a valuable human dimension to the events. But I think the original concept would have made a good film as well.

And there could be powerful science-themed LF films in which no scientist appears. We might want to take the perspective of an animal, or spend the entire 40 minutes in the Cretaceous, or migrating with a Cro-Magnon family. If our industry is to grow and thrive, I think we need inventive new films that excite and surprise, that generate word-of-mouth, that fuel the public perception of LF as a source of unconventional cinematic experiences that are wildly different from television or 35mm features. Unless we can find a way to make cheaper LF films without sacrificing the quality that defines us, we'll continue to send in grant applications — and be deeply grateful for the opportunity afforded by dedicated institutions. But we must be careful that we don't make our films so uniform in nature, or so heavily burdened with customary kinds of "information," that audience expectations diminish.

We all walk into movie theaters of any kind hoping to see something we've never seen before, something memorable. Let's make that our priority as we develop (and fund) new films. Let's always try to enlighten audiences with our films, but let's also accept that the majority of the information we convey is visual and experiential. Let's encourage the kind of creativity that can take our medium to a new cinematic pinnacle. In my view, the most important goal we can have right now is to invent new kinds of giant-screen experiences, and in so doing find ways to reignite the sense of wonder and immersion that draws people to LF films, the kind of electrifying surprises that make even an old rancher sit up in his seat.

Mose Richards has written more than a dozen LF films, including Africa: Serengeti, Alaska: Spirit of the Wild, Shackleton's Antarctic Adventure, Lewis and Clark: Great Journey West, *and* Forces of Nature, *as well as a stack of LF treatments and screen-*

*(from **BIZ** on page 5)*

Bartsch is president of HMNS

The **Houston Museum of Natural Science** has selected **Joel A. Bartsch** as its new president, replacing **Rebecca McDonald**, who left earlier this year. Bartsch has been with the museum for 15 years, most recently as curator of gems and minerals. He also served as project manager for the museum's Weiss Energy Hall and other permanent and temporary exhibits.

Before HMNS, Bartsch was director of the California State Mining and Mineral Museum, and worked at the Lyman Museum in Hawaii, and the Texas Memorial Museum in Austin. He holds a bachelor's degree from Concordia University and a master's from Rice University, and is currently a Ph.D. candidate at Rice.

Ritchie heads McWane Center

Timothy Ritchie has been named the new president and CEO of the **McWane Center** in Birmingham, AL, replacing **Tony Zodrow**, who left in February 2004. Ritchie comes to the interactive science center from Louisville Diversified Services, a nonprofit organization that serves adults with developmental disabilities, which he headed for six years. Before that he served at several other nonprofits, including the Center for Urban Missions and the James Rushton Foundation.

Ritchie holds a bachelor's degree from Davidson College, an M.P.A. from the Kennedy School of Government at Harvard, and a law degree from Duke University.

On the Record

Imax co-CEO Richard Gelfond gave several interviews on the tenth anniversary of the company's listing on the NASDAQ stock exchange. Below is a transcript of a portion of one of those interviews.

David Faber, CNBC Correspondent: No offense, but we've had you on many times over a number of years. I could swear I heard you say the same things [about having high expectations for the company]. I took a look at your stock price and it hasn't done anything in two years, sitting around $5–6 a share. What is going to happen there? Are there any expectations for investors that they are going to make any money here?

Gelfond: I think there are high expectations, David. And we have expectations. Ten members of management recently bought $1 million worth of stock, including myself and my partner. We put together the strategic pieces over the years, including the release of these blockbuster films and a lower-cost projection system, which enables exhibitors to get in at a lower price. What I've said to our employees yesterday was *Harry Potter* opened on Friday, our new [MPX] projection system had its first opening on Friday up in Toronto. It is showtime for IMAX and there are no excuses and it is time for us to deliver.

Faber: So the next time we have you on, if the stock is still where it is [now], then we can really get on your case, right?

Gelfond: I would expect nothing less.

An Open Statement to the Giant-Screen Film Industry

A group of industry organizations submitted the following statement.

The last few years have brought many challenges to all members of the giant-screen theater community. Overall attendance has decreased sharply as the giant-screen experience has become less unique, commercial 35mm films have been shown on IMAX screens, and some of these Hollywood films have been blown up and released worldwide under the IMAX brand.

These trends now create economic forces that greatly increase the difficulty for giant screen filmmakers to produce films that offer our loyal audiences a unique experience. Consequently, the viability of many giant-screen theaters is threatened. Film programming options for most theaters are declining tremendously as evidenced by the falling number of original giant-screen feature films being released in 2004 and in the industry pipeline. The annual average of such releases over the past five years has been more than12; in 2004 it might be six or seven.

Far and away, these original films generate more overall box office value — and numerous other benefits for the giant-screen industry — than films that were not produced with our giant-screen theaters in mind.

We, the undersigned, represent a substantial group of giant-screen exhibitors, producers, and distributors who have large stakes in this unique industry's future. We want to share some of our thoughts on how we can best survive the daunting challenges before us.

We believe:

- that to achieve overall success, giant-screen theaters should not only remain involved in shaping original film content, but also continue to be active participants in determining how and when a film is released in individual marketplaces.
- that local promotional efforts are critical to success in the giant screen industry. Everyone — theaters, producers, and distributors — must work hard to ensure that original-content films continue to benefit from tailored advertising investment and best marketing practices.
- that our industry can thrive for decades to come if giant-screen theaters steadfastly support, and film companies produce, high-quality original-content films intended primarily for exhibition in giant-screen theaters.

We understand that reformatted commercial films address the immediate economic needs of some giant-screen industry organizations. However, focusing on the longer term big picture, along with innovations and hard work, will give this wonderful medium a chance to evolve and continue providing its benefits to the communities we serve.

We invite everyone's thoughts about this statement. Please join us in discussions about the industry's future. We look forward to the opportunities.

Big Screen Cinema GmbH, Munich, Germany
Blue Mountain Film Associates Inc., New York, NY
Giant Screen Films, Evanston, IL
Gulf Coast Exploreum Science Center, Mobile, AL
K2 Communications, El Segundo, CA
MacGillivray Freeman Films, Laguna Beach, CA
Montreal Science Centre IMAX Theatre, Montreal, QC
National Wildlife Productions, Reston, VA
nWave Pictures, Brussels, Belgium
Principal Large Format, Leigh on Mendip, UK
Reuben H. Fleet Science Center, San Diego, CA
SK Films Inc., Toronto, ON
Stephen Low Company, Dorval, QC
Swedish Museum of Natural History, Stockholm, Sweden
Swiss Transport Museum, Lucerne, Switzerland
Tennessee Aquarium IMAX Theater, Chattanooga, TN
Truett Latimer Productions, L.L.C.

Editor's note: All interested parties are invited to submit replies to this letter. We asked the signatories to give other companies and organizations the opportunity to reply in this issue, but they did not consent.

*(from **SHORTS** on page 28)*

by the planetarium and a local private foundation. It opened to the public on June 20.

SGI supporting Hawking film

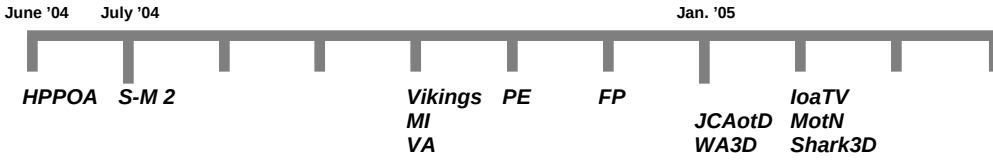
Computer maker **Silicon Graphics, Inc.**, has announced that it will provide support for ***Stephen Hawking's Beyond the Horizon***, an LF film being produced by **Universe Partners, LLC**., of Salt Lake City, UT. SGI has committed US$2 million in "visualization support, systems, and personnel" to the project, which is slated to premiere in 2005, the 100th anniversary of Albert Einstein's theory of relativity.

According to a press release, the film will "visualize the new horizons of cosmology." The creative team includes Hawking, scriptwriter **Leonard Mlodinow**, whose credits include *Star Trek: The Next Generation*, and LF director **Bruce Neibaur**. Executive producers are **David J. Allen** and **Christopher Harding**.

Gatlinburg IMAX demolished

The ill-fated Gatlinburg, TN, IMAX theater has been torn down to make way for a development of timeshare villas. Originally built in 1980 to capitalize on the World's Fair in nearby Knoxville, the theater closed after several years of operations under two different management companies. It was dark for several years until a religious group began using it for stage plays in the 1990s. In July of 1998 it reopened as the **Great Smokies Mega Theater** with a MegaSystems 8/70 projector, but it was shut down two years later in a dispute between the landlord and operators.

Its final incarnation was in July 2001, when in was reopened as an IMAX theater by the operators of the Newport, KY, IMAX, and closed less than a month later because of poor attendance. (*See Shorts, LFX June/July 2001 and August 2001.*)



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Vikings

Sky High Entertainment; distributor: Giant Screen Films; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: Oct. 12, 2004.

– Film is complete.

Mystic India

Infinity Filmworks; distributor: Giant Screen Films; director: Keith Melton; DP: Reed Smoot; ***script: Mose Richards; score: Sam Cardon****; producers: Brian Rogers; executive producer: BAPS/India. Release: October 2004.*

– Screened rough cut for theaters in April.
– June: Picture locked.

Virtual Actors

TFX Animation; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: Fall 2004.

– Film is being re-edited and re-mixed, based on comments from LFCA conference.
– Final version will be screened at the GSTA conference in Montreal in September.

The Polar Express: The IMAX 3D Experience

Warner Bros.; distributor: Warner Bros; director: Robert Zemekis; producers: Robert Zemekis, Steve Bing, Gary Goetzman, Steve Starkey, William Teitler; script: Robert Zemekis , William Broyles Jr.; score: Alan Silvestri; executive producers: Tom Hanks, Jack Rapke, Chris Van Allsburg. Cast: Tom Hanks, Josh Hutcherson, Michael Jeter. 3D. Release: Nov. 19, 2004.

Fighter Pilot: Operation Red Flag (formerly *Air Force*)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: Dec. 2, 2004.

– April: Shot aerials at Mountain Home AFB in Idaho.
– Principal photography is complete. Post production has begun.

James Cameron's Aliens of the Deep (formerly *Extreme Life*)

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. 3D. Release: early 2005.

– Filming is complete, post production is under way.

Wild Africa 3D

nWave Pictures; distributor: 3D nWave Pictures Distribution; director: Ben Stassen; executive producer: Charlotte Huggins. Release: early 2005.

– May-June: Filmed in Africa for six weeks.
– **September: Will return to Africa to shoot pick-ups, aerials, studio shots.**
–

Mystery of the Nile

Orbitamax, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Jordi Llompart; producers: Jordi Llompart, Greg MacGillivray; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.

– Principal photography is complete, editing has begun.

Island of a Thousand Voices: New Guinea (formerly *Mysteries of New Guinea*)

Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolfe. Release: February 2005.

–July: Filming in New Guinea begins.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: François Mantello. Release: February 2005.

– April: Sand shark tigers, tiger sharks, hammerheads, and bullsharks in South Africa.
– May: Hammerheads, silky sharks, and Galapagos sharks at Malpelo, Colombia.
– June: Filming at Rangiroa in the South Pacific, and near the Isle of Man.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; ***co-writer, first assistant director: Daniel Ferguson; line producer: Myles Connolly****; senior producer: JoAnna Baldwin Mallory.* ***Release: fall 2005.***

–Filming will resume in Europe in the next two months.

Not shooting this month:

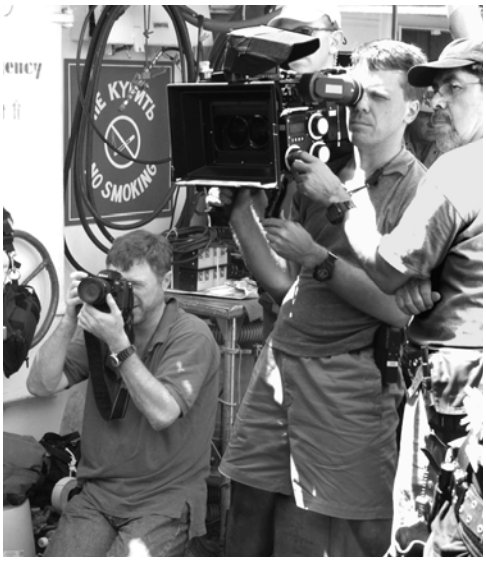
Champions
Dinosaurs 3D
Greece: Secrets of the Past
The Heart of India
Manatee: The Forgotten Mermaid
Mars
Secrets of Siberia
Sharks (SK)
Trains
We the People

July '05 Jan '06 July '06

Greece

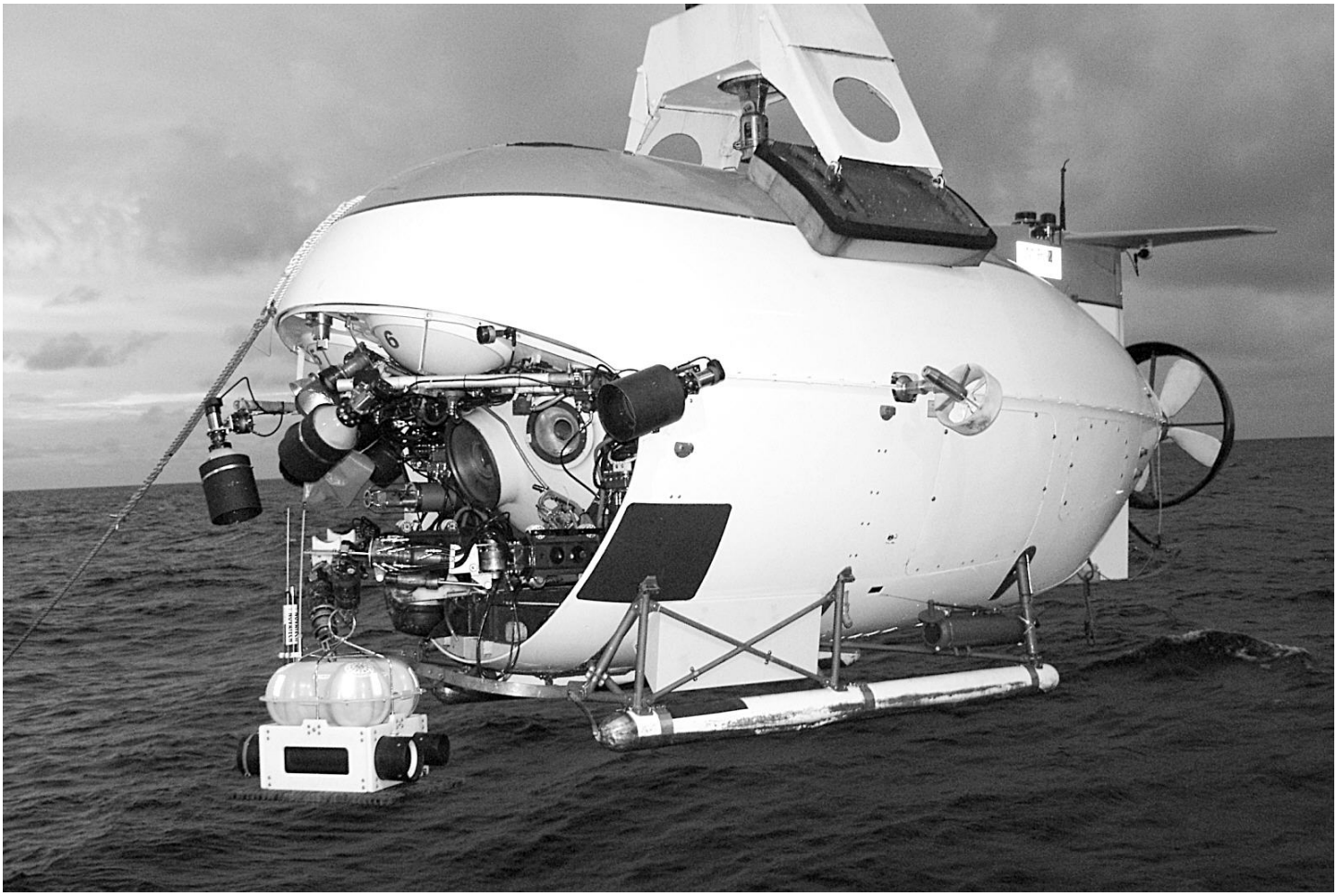
Brain

Mars WTP Dino3D SharkSK HOI →



The Sony 3D HD camera rig.

Producer Andrew Wight, expedition director Anatoly Sagalevitch, and director James Cameron.



The Russian Mir submersibles were used to film James Cameron's Aliens of the Deep.

Earthship Productions (3)

THE *LF EXAMINER* INDEX

May-June 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
5/6/2004	NASCAR	712,433	10,054,677			10,054,677	8	72		72
	Bugs	299,439	7,575,961	69,816	4,483,481	12,059,442	61	29	14	43
	SpaceSta	188,949	50,033,315	141,461	21,115,388	71,216,914	108	18	20	38
	Pulse	76,518	6,347,370	52,451	3,104,944	9,452,314	80	13	9	22
	HaunCast	45,250	8,417,911	115,500	14,278,757	22,696,668	166	4	8	12
	Trex	43,795	47,940,456	53,355	37,206,391	85,164,679	286	5	12	17
	GOTA	34,687	15,922,845		5,396,531	21,319,376	56	9		9
	YBS	23,855	6,313,393			6,313,393	19	17		17
	Galapago	3,977	14,463,407	10,650	6,583,356	21,046,763	234	2	3	5
	CTPA	2,884	3,700,037	1,106	2,880,910	6,584,448	152	1	1	2
	AlienAdv	1,500	4,342,038	35,500	12,596,414	16,938,452	247	1	6	7
	E3D	1,444	6,993,070	40,750	30,992,361	37,985,431	271	1	6	7
	Apollo13		1,736,527	1,687	536,979	2,273,846	95		1	1
	Extreme		12,713,216	1,988	13,010,912	25,724,128	269		5	5
5/13/2004	NASCAR	616,898	10,671,575			10,671,575	9	73		73
	Bugs	302,264	7,877,583	63,807	4,549,294	12,426,877	62	25	15	40
	SpaceSta	172,506	50,218,162	127,081	21,242,469	71,529,551	109	18	19	37
	Pulse	68,482	6,415,852	55,264	3,160,208	9,576,060	81	12	11	23
	Trex	46,325	47,987,484	7,153	37,213,544	85,221,534	287	5	9	14
	GOTA	44,978	15,967,823		5,396,531	21,364,354	57	9		9
	HaunCast	35,444	8,453,355	112,600	14,391,357	22,844,712	167	4	8	12
	YBS	14,563	6,329,100			6,329,100	20	9		9
	CTPA	5,483	3,707,284	1,343	2,882,253	6,590,731	153	1	1	2
	AlienAdv	1,709	4,343,747	32,343	12,628,757	16,972,504	248	1	6	7
	Galapago	1,063	14,464,469	10,069	6,593,425	21,057,894	235	3	3	6
	E3D	1,000	6,994,070	38,403	31,030,764	38,024,834	272	1	6	7
	Extreme		12,713,216	2,525	13,013,437	25,726,653	270		5	5
	Apollo13		1,736,527	5,014	541,993	2,278,860	96		1	1
5/20/2004	NASCAR	592,408	11,263,783			11,263,783	10	66		66
	Bugs	330,982	8,210,353	80,721	4,630,848	12,841,200	63	28	15	43
	SpaceSta	180,366	50,424,821	126,385	21,368,854	71,866,642	110	16	23	39
	Pulse	75,421	6,491,273	48,512	3,208,720	9,699,993	82	14	10	24
	GOTA	49,466	16,017,289		5,396,531	21,413,820	58	10		10
	Trex	45,450	48,032,989	24,854	37,238,398	85,291,700	288	2	9	11
	HaunCast	24,375	8,477,730	90,333	14,481,690	22,959,420	168	4	8	12
	YBS	15,415	6,343,223			6,343,223	21	7		7
	Galapago	3,488	14,468,792	12,748	6,606,173	21,076,141	236	2	4	6
	AlienAdv	1,756	4,345,503	31,798	12,660,555	17,006,058	249	1	6	7
	CTPA	1,194	3,708,478	263	2,882,516	6,590,993	154	1	1	2
	E3D	1,100	6,995,170	37,409	31,068,173	38,063,343	273	1	6	7
	Extreme		12,713,216	1,908	13,015,345	25,728,561	271		5	5
	Apollo13		1,736,527	2,440	544,433	2,281,300	97		1	1
5/27/2004	NASCAR	545,112	11,808,804			11,808,804	11	63		63
	Bugs	339,004	8,519,258	104,367	4,734,619	13,253,877	64	28	14	42
	SpaceSta	184,208	50,619,003	119,644	21,488,498	72,181,824	111	16	22	38
	AR	109,552	6,192,798	48,877	3,777,318	9,970,116	82	14	5	19
	Pulse	69,759	6,561,032	53,287	3,262,007	9,823,039	83	14	10	24
	GOTA	58,569	16,075,858		5,396,531	21,472,389	59	11		11
	Trex	53,602	48,101,785	36,094	37,274,492	85,401,783	289	4	11	15
	HaunCast	22,555	8,500,285	81,036	14,562,726	23,063,011	169	4	8	12
	YBS	12,044	6,355,731			6,355,731	22	7		7
	Galapago	3,323	14,472,115	12,284	6,618,457	21,090,572	237	2	3	5
	ATSOT	2,720	16,015,639	33,914	21,407,074	37,422,713	439	1	3	4
	AlienAdv	2,263	4,347,766	36,537	12,697,092	17,044,858	250	1	6	7
	E3D	1,000	6,996,170	35,322	31,103,495	38,099,665	274	1	6	7
	Extreme		12,713,216	2,419	13,017,764	25,730,980	272		5	5
	WOC		15,054,636	1,590	19,284,396	34,339,032	468		1	1

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	CTPA		3,708,478	202	2,882,718	6,593,177	155		1	1
	CDS		15,627,434	1,058	12,224,534	27,851,080	231		2	2
	MTA		2,297,774		463,174	2,760,948	307			
	TR		18,798,590	148	12,532,841	31,331,039	351		1	1
	Apollo13		1,736,527	2,187	546,620	2,283,487	98		1	1
6/3/2004	NASCAR	646,289	12,457,204			12,457,204	12	54		54
	SpaceSta	188,804	50,849,254	192,072	21,680,570	72,616,685	112	16	22	38
	AR	116,577	6,309,375	47,104	3,824,422	10,133,797	83	15	6	21
	Trex	68,630	48,170,725	32,929	37,307,421	85,509,558	290	5	11	16
	Pulse	60,485	6,621,517	44,154	3,306,161	9,927,678	84	11	9	20
	GOTA	54,413	16,130,271		5,396,531	21,526,802	60	11		11
	HaunCast	21,988	8,522,273	95,556	14,658,282	23,180,555	170	4	8	12
	YBS	16,950	6,373,274			6,373,274	23	6		6
	CTPA	3,583	3,764,206	1,884	2,884,602	6,653,014	156	1	1	2
	AlienAdv	2,102	4,349,868	48,489	12,745,581	17,095,449	251	1	6	7
	E3D	1,000	6,997,170	34,797	31,138,292	38,135,462	275	1	6	7
	Galapago	197	14,473,909	18,585	6,637,042	21,112,528	238	2	3	5
	Extreme		12,713,216	2,097	13,019,861	25,733,077	273		5	5
	Apollo13		1,736,527		544,955	2,281,822	99		1	1
6/10/2004	NASCAR	372,713	12,830,878			12,830,878	13	53		49
	Bugs	255,278	10,251,900	70,496	4,814,766	14,066,666	66	33	14	47
	SpaceSta	201,686	51,063,548	77,581	21,758,151	72,909,832	113	20	21	41
	AR	110,818	6,420,193	45,333	3,869,755	10,289,948	84	14	6	20
	Trex	71,997	48,243,580	22,154	37,329,575	85,598,001	291	6	11	17
	Pulse	52,156	6,673,673	47,256	3,353,417	10,027,090	85	9	9	18
	GOTA	35,547	16,165,818		5,396,531	21,562,349	61	11		11
	HaunCast	23,981	8,546,254	96,333	14,754,615	23,300,869	171	3	8	11
	YBS	11,272	6,384,083			6,384,083	24	5		5
	CTPA	6,791	3,770,613	383	2,884,985	6,659,518	157	2	2	4
	AlienAdv	2,303	4,352,171	50,241	12,795,822	17,147,993	252	1	6	7
	Galapago	1,579	14,475,487	12,419	6,649,461	21,124,947	239	1	2	3
	E3D	1,000	6,998,170	32,644	31,170,936	38,169,106	276	1	6	7
	Extreme		12,713,216	2,602	13,022,464	25,735,680	272		5	5
	Apollo13		1,736,527	140	545,095	2,281,962	100		1	1
6/17/2004	NASCAR	405,325	13,235,742			13,235,742	14	45		45
	Bugs	311,265	9,380,398	68,411	4,961,108	14,341,507	67	34	15	48
	SpaceSta	208,117	51,271,410	93,099	21,851,250	73,210,313	114	17	21	38
	AR	118,223	6,538,416	46,108	3,915,863	10,454,279	85	15	6	21
	Trex	63,599	48,305,792	24,686	37,354,261	85,692,285	292	6	11	17
	Pulse	56,594	6,730,267	42,254	3,395,671	10,125,938	86	8	10	18
	GOTA	44,269	16,210,087		5,396,531	21,606,618	62	8		8
	HaunCast	21,440	8,567,694	84,577	14,839,192	23,406,886	172	3	8	11
	AlienAdv	11,160	4,363,331	56,334	12,852,156	17,215,487	253	2	6	8
	YBS	10,792	6,395,153			6,395,153	25	5		5
	CTPA	6,747	3,777,361	688	2,885,673	6,665,618	158	1	1	2
	Galapago	2,120	14,477,606	15,079	6,664,540	21,142,146	240	2	3	5
	Extreme	1,102	12,714,317	2,683	13,025,146	25,739,463	273	1	5	6
	E3D	1,000	6,999,170	33,150	31,204,086	38,203,256	277	1	6	7
	Apollo13		1,736,527	11,605	556,700	2,293,368	101		2	2
6/24/2004	NASCAR	474,854	13,714,096			13,714,096	15	52		52
	Bugs	294,620	9,678,855	87,617	5,049,818	14,728,673	68	34	16	50
	SpaceSta	225,997	51,632,172	233,395	22,084,645	73,825,274	115	16	20	36
	AR	118,560	6,656,976	44,950	3,960,813	10,617,789	86	15	8	23
	Trex	73,765	48,379,567	18,799	37,373,060	85,783,215	293	5	9	14
	Pulse	51,048	6,781,315	45,154	3,440,825	10,222,140	87	7	10	17
	GOTA	35,866	16,245,953		5,396,531	21,642,484	63	8		8
	HaunCast	21,100	8,588,794	83,455	14,922,647	23,511,441	173	3	8	11
	AlienAdv	12,121	4,375,452	52,400	12,904,556	17,280,008	254	2	6	8
	YBS	8,297	6,403,256			6,403,256	26	4		4
	CTPA	8,052	3,785,412	408	2,886,081	6,674,787	159	2	1	3
	E3D	1,000	7,000,170	32,582	31,236,668	38,236,838	278	1	6	7
	Galapago	550	14,478,156	9,371	6,673,911	21,152,067	241	1	3	4
	Extreme	102	12,714,420	2,224	13,027,370	25,741,790	274	1	5	6
	Apollo13		1,736,527	66,799	623,499	2,358,986	102		3	2

Bookings: Summer 2004 by Film

794 bookings of 105 films in 264 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
	Seoul 63	12/15/03	7/15/04
	Tallahassee	1/1/04	6/30/04
	Tsuruga	4/1/04	6/30/04
Africa	Edmonton FP	6/5/04	6/25/04
	Fort Lauderdale	5/1/04	8/31/04
	Hague	7/5/04	9/5/04
	Nuremberg	12/15/01	12/31/04
	Parker	8/29/03	8/29/04
	Sioux Falls	5/28/04	6/4/04
AIWC	Garza Garcia	4/22/04	10/21/04
	Malta	7/1/04	6/30/05
AJ	Calgary SC	9/26/03	6/18/04
	Kuwait City	**11/21/03**	**11/25/04**
	Puebla	4/2/04	10/2/04
	San Diego NHM	**7/1/04**	**1/2/05**
	Taichung ST	1/1/04	12/31/04
	Tijuana	10/4/03	6/30/04
	Woodridge Cmk	3/12/04	6/17/04
Alamo	San Antonio 2D		
Alaska	Hague	7/5/04	9/5/04
	Houston MNS	9/3/03	9/30/04
	Lucerne	2/2/02	6/30/04
	Nuremberg	1/1/04	6/30/04
	Puebla	4/30/04	7/30/04
	San Antonio 2D	**5/21/04**	**7/22/04**
	Vancouver Imx	5/1/04	8/30/04
	Yellowstone	4/30/04	7/15/04
ALBT	Alamogordo	1/2/04	6/30/04
	Berlin Disc	12/1/02	
	Branson	4/23/04	4/30/05
	Cincinnati	5/29/04	10/1/04
	Copenhagen	4/24/04	10/24/04
	Hague	9/1/03	10/31/04
	Hastings	3/1/04	9/13/04
	Hong Kong	4/1/04	9/30/04
	Lucerne	2/6/04	8/6/04
	Memphis Pink	3/6/04	11/12/04
	Pitea	2/1/04	1/31/05
	Stockholm	9/20/02	9/30/04
	Syracuse	**7/10/04**	**10/31/04**
	Vienna LFC	7/1/04	12/31/04
AlienAdv	Alamogordo	3/1/04	2/28/05
	Barcelona	4/1/03	12/31/04
	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/04
	Eilat Epic	4/4/04	3/31/05
	Fort Lauderdale	6/11/04	8/31/04
	Madrid	4/2/03	12/31/04
	Manchester UCI	7/25/03	8/1/04
	Moscow	**8/1/04**	**7/31/05**
	Warsaw CC	3/19/04	3/31/05
	Wuerzburg	8/9/02	8/31/04
AllAcces	Eilat Epic	4/4/04	2/14/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
Antarc	Hibbing	9/1/03	8/30/04
Apollo13	Hyderabad	1/13/04	1/12/05
	KSC 1	9/20/02	12/04
	Malta	5/1/04	8/1/04
	Mumbai	10/1/03	9/30/04
	Shanghai PC	2/20/04	
	Singapore GV	1/1/04	7/31/04
AR	Boston MOS	4/2/04	9/30/04
	Calgary SC	4/2/04	12/2/04
	Chicago Imx	5/7/04	9/30/04
	Col Springs Cmk	7/2/04	9/30/04
	Columbus COSI	12/26/03	6/1/04
	Detroit	5/1/04	11/14/04
	Dulles	12/15/03	9/30/04
	Hague	**2/17/04**	**6/30/04**
	Houston MNS	6/11/04	8/31/04
	London ONT	7/12/04	3/1/05
	Melbourne WBS	10/23/03	9/30/04
	Milwaukee	7/2/04	9/9/04
	Paris Geo	4/11/03	10/9/04
	Poitiers Imax	2/15/04	10/15/04
	San Antonio 2D	5/22/04	12/31/04
	San Diego RHF	1/17/04	9/4/04
	Spokane	4/2/04	9/1/04
	Tampa MOSI	5/24/04	9/9/04
ATSOT	Goteborg	10/2/01	10/04
	Nuremberg	12/22/01	12/31/04
	Vienna LFC	10/3/03	10/31/04
Bears	London ONT	9/16/02	6/30/04
	Sudbury	5/01	
	Vantaa	9/1/03	11/3/04
	Yellowstone	6/1/02	
Beavers	Los Angeles CSC	7/1/03	7/1/04
	Taipei MCRC	7/1/03	12/31/04
BP	Hyderabad	8/15/03	8/14/04
	Prague CC	10/9/03	10/8/04
Bugs	Albuquerque	3/25/04	3/1/05
	Amneville Gau	5/1/04	5/1/05
	Apple Valley Imx	5/28/04	10/28/04
	Berlin CS	4/8/04	10/1/04
	Berlin Disc	10/18/03	11/1/04
	Boston NEA	9/9/03	6/30/04
	Bradford	**7/9/03**	**7/30/04**
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/18/05
	Calgary EC	4/27/04	10/1/04
	Charleston SC	4/1/04	10/1/04
	Charleston WV	3/24/04	6/30/04
	Chattanooga	**3/1/04**	**9/30/04**
	Columbus COSI	**6/11/04**	**12/24/04**
	Denver MNS	**6/4/04**	**12/1/04**
	Fort Worth	3/3/04	9/1/04
	Galveston	**5/23/03**	**5/23/05**
	Glasgow	9/26/03	6/1/05
	Grand Rapids JLT	4/9/04	10/30/04
	Harrisburg	2/28/04	6/1/04
	Houston MNS	3/12/04	9/2/04
	Indianapolis Imx	3/29/04	7/4/04
	Jersey City	1/31/04	1/11/05
	Kuwait City	**6/16/04**	**6/1/05**
	London BFI	10/3/03	4/30/05
	London SM	10/3/03	4/30/05
	Los Angeles CSC	3/23/04	12/15/04
	Los Angeles Loe	5/7/04	8/7/04
	Louisville	**6/5/04**	**1/4/05**
	Lubbock	2/13/04	8/13/04
	Melbourne WBS	4/11/03	4/11/05
	Montreal VP	10/9/03	10/10/04
	Munich	11/1/03	1/1/05
	Myrtle Beach	**6/1/04**	**6/1/05**
	Natick JF	9/9/03	9/9/04
	New Orleans	3/12/03	3/12/05
	New York AMNH	4/24/04	12/24/04
	Nuremberg	11/1/03	11/1/04
	Oklahoma City	**3/5/04**	**10/14/04**
	Omaha	5/1/04	3/31/05
	Philadelphia	1/2/04	7/1/04
	Phoenix	5/29/04	6/1/05
	Quebec	5/16/03	6/17/04
	Salt Lake City CP	7/24/03	7/24/04
	Salt Lake City CP	**7/24/03**	**8/13/04**
	San Antonio 3D	1/9/04	12/1/04
	San Diego RHF	8/8/03	6/20/04
	San Jose	10/1/03	8/1/04
	Seattle PSC 2	12/27/03	12/1/04
	Shreveport	3/13/04	11/13/04
	Stockholm	9/1/03	9/1/04
	Sydney WBS	4/11/03	4/11/05
	Vienna LFC	3/23/04	9/1/04
	Warsaw CC	3/5/04	
	Washington NMNH	3/14/03	3/11/05
CDS	Berlin CS	1/21/00	12/31/04
	Fort Lauderdale	10/5/02	7/31/04
CRA	Charleston SC	2/1/04	9/5/04
	Columbus COSI	1/1/04	9/1/04
	Davenport	3/20/04	11/30/04
	Denver MNS	3/1/04	2/14/05
	Edmonton Ody	2/1/04	10/31/04
	Hong Kong	2/1/04	7/31/04
	Houston MNS	6/4/04	12/31/04
	Los Angeles CSC	**1/30/04**	**9/9/04**
	Melbourne WBS	8/1/04	1/1/05
	Saint Augustine	1/10/04	6/30/04
	San Diego RHF	**2/14/03**	**8/19/04**
	Seattle PSC 1	3/10/04	9/10/04
	Seoul 63	7/21/04	12/21/04
	Sydney WBS	2/15/04	7/5/04
	Tijuana	6/15/04	5/31/05
	Toronto OSC	10/17/03	3/31/05
	Vancouver SW	**3/16/04**	**10/04**
CTPA	Bangkok	6/20/03	6/20/04
	Menlyn ISA	1/30/04	1/29/05
	Raleigh Exp	4/1/04	9/1/04
	Sudbury	5/5/03	6/30/04
CV	Bogota	11/28/03	9/28/04
	Karlshamn	4/15/03	9/14/04
	Salt Lake City CP	4/10/04	8/10/04
	Tijuana	10/25/03	8/1/04
	Washington NASM	3/10/03	3/05
Cyberwor	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Kitakyushu	5/1/04	3/31/05
	Melbourne WBS	6/22/01	12/04
	Natick JF	6/20/03	6/19/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague CC	9/11/03	9/10/04
	Taranto	7/24/03	7/23/04
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Aguascalientes	12/25/03	6/24/04
	Cedar Rapids	3/1/04	10/18/04
	Karlshamn	9/15/03	2/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Mumbai	5/1/04	2/28/05
	Norwalk	6/18/04	10/7/04
E3D	Berlin Disc	6/1/03	12/31/04
	Bratislava	1/15/03	1/31/05
	Glasgow	6/25/04	12/31/04
	Madrid	10/26/00	12/31/04
	Malta	3/1/02	7/04
	Mexico City Pap	2/1/04	9/30/04
	Munich	1/15/01	12/31/04
	Natick JF	**7/1/02**	**5/31/05**
	Osaka Sun	1/1/04	7/31/04

Film	Theater	Open	Close
	Sinsheim	5/16/03	12/31/04
	Warsaw CC	4/16/04	4/30/05
E3Dcc	Karlshamn	2/1/04	3/1/05
	Stockholm	3/1/04	12/31/04
EMSH	Castle Rock	3/92	
Everest	Davenport	11/28/03	7/1/04
	Oulu	4/26/04	4/30/05
	Singapore GV	9/15/03	9/15/04
	Sioux Falls	6/5/04	10/1/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/31/04
	Guayaquil	10/31/03	10/30/04
	Nuremberg	12/22/01	12/31/04
	Townsville	11/00	6/04
FEOC	Grand Rapids JLT	5/1/04	5/1/05
	Tijuana	10/25/03	
FOK	Edmonton Ody	6/5/04	6/25/05
FON	Boston MOS	5/28/04	
	San Diego RHF	5/28/04	
	Toronto OSC	6/4/04	
	Vancouver SW	**7/1/04**	**12/04**
Galapago	Bangkok	3/1/02	6/30/04
	Guayaquil	11/15/03	11/15/04
	Sinsheim	3/10/01	12/31/04
GC	Grand Canyon	11/1/99	12/31/05
	Hartberg	9/6/03	9/5/04
	Killeen	1/19/04	7/19/04
	Nanchang	3/1/04	2/28/05
	Parker	2/1/04	2/1/05
	Sacramento Imx	3/1/03	6/30/04
	Singapore SC	2/5/04	7/5/04
	Valencia Spn	4/16/04	4/15/05
GN	Grand Rapids JLT	5/1/04	5/1/05
	Zion	3/04	6/04
HaunCast	**Barcelona**	**5/7/02**	**5/31/05**
	Berlin Disc	**4/5/01**	**5/31/05**
	Eilat Epic	4/4/04	3/31/05
	Galveston	3/1/04	10/31/04
	Goteborg	4/15/03	8/31/04
	Houston MNS	5/31/04	10/31/04
	Las Vegas Imx	3/12/02	10/31/04
	London BFI	12/1/01	10/31/04
	Madrid	**6/12/02**	**12/31/04**
	Malta	7/26/03	8/31/04
	Manchester UCI	9/1/02	8/31/04
	Melbourne WBS	9/13/01	8/04
	Moscow	1/1/04	11/30/04
	Munich	9/4/03	8/31/04
	New Orleans	1/9/04	11/30/04
	Nuremberg	5/28/03	8/31/04
	San Antonio 3D	**8/15/03**	**12/31/04**
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Tempe Imx	9/24/03	8/31/04
	Vienna LFC	3/26/04	2/26/05
	Warsaw CC	6/1/04	5/31/05
	Wuerzburg	12/1/01	8/31/04
HB	Alexandria	10/1/03	9/30/04
	Barcelona	5/7/02	12/31/04
	Berlin Disc	11/30/01	12/31/04
	Birmingham AL	5/1/04	1/31/05
	Bristol	10/15/01	10/31/04
	Brussels	5/1/02	8/31/04
	Denver MNS	9/1/02	9/30/04
	Edmonton Ody	6/22/02	9/30/04
	Espinho	7/19/03	7/31/04
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Harrisburg	1/1/03	12/31/04
	Hartberg	4/30/04	4/30/05
	Jackson MS	8/1/04	7/31/05
	Lansing JLT	4/1/04	12/31/04
	Los Angeles CSC	7/1/04	11/30/04
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Malta	9/15/03	9/30/04
	Melbourne WBS	10/7/02	12/31/04
	Munich	4/18/02	12/31/04
	Natick JF	11/15/02	5/31/05
	Nuremberg	7/4/02	6/30/04
	Oakland	8/30/02	12/31/04
	Palma de Mallorca	1/1/04	6/30/04
	Pitea	10/25/03	9/30/04
	Richmond SMV	9/20/03	8/31/04
	Saint Louis SC	2/20/04	6/30/04
	Singapore DC	**8/1/04**	**12/31/04**
	Speyer Dome	6/6/02	12/31/04
	Spokane	3/15/04	6/30/04
	Stockholm	11/30/01	12/31/04
	Sudbury	5/1/04	6/30/05
	Sydney WBS	7/22/02	12/31/04
	Toronto OSC	10/12/01	6/30/04
	Victoria	3/8/04	10/31/04
	Vienna LFC	6/7/02	3/31/05
HCBTD	San Simeon	8/17/96	
Horses	Amneville Gau	3/1/03	9/1/04
	Regina	6/1/04	12/1/04
HPPOA	Addison Mar	6/4/04	8/04
	Bangkok	7/2/04	8/04
	Barcelona	**6/18/04**	**9/04**
	Boise Reg	6/4/04	8/04
	Boston NEA	6/4/04	8/04
	Bradford	**7/19/04**	**9/04**
	Bristol	**7/19/04**	**9/04**
	Buffalo Reg	6/4/04	8/04
	Buford Reg	6/4/04	8/04
	Calgary FP	6/4/04	8/04
	Cathedral City	6/4/04	8/04
	Charleston SC	6/4/04	8/04
	Chicago Imx	6/4/04	8/04
	Col Springs Cmk	6/4/04	8/04
	Columbus Mar	6/4/04	8/04
	Dallas Cmk	6/4/04	8/04
	Dearborn	6/4/04	8/04
	Denver CC Reg	6/4/04	8/04
	Dublin Reg	6/4/04	8/04
	Edmonton FP	6/4/04	8/04
	Grand Rapids JLT	6/4/04	8/04
	Halifax	6/4/04	8/04
	Hampton	6/4/04	8/04
	Houston Reg	6/4/04	8/04
	Hyderabad	**6/6/04**	**9/04**
	Indianapolis Imx	7/9/04	8/04
	Irvine Reg	6/4/04	8/04
	Jakarta	**6/25/04**	**9/04**
	Katowice CC	**6/4/04**	**9/04**
	King of Prussia Reg	6/4/04	8/04
	Krakow CC	**6/4/04**	**9/04**
	Langley FP	6/4/04	8/04
	Lansing JLT	6/4/04	8/04
	Lincolnshire Reg	6/4/04	8/04
	London BFI	7/19/04	9/04
	London SM	7/19/04	9/04
	Los Angeles Loe	6/4/04	8/04
	Los Angeles NA	6/4/04	8/04
	Madrid	**6/18/04**	**9/04**
	Manchester UCI	7/19/04	9/04
	Mississauga FP	6/4/04	8/04
	Montreal FP	6/4/04	8/04
	Moscow	6/4/04	8/04
	Mumbai	**6/6/04**	**9/04**
	Nashville Reg	6/4/04	8/04
	Natick JF	6/4/04	8/04
	New Orleans	6/4/04	8/04
	New Rochelle Reg	6/4/04	8/04
	New York Loe	6/4/04	8/04
	Ontario Reg	6/4/04	8/04
	Osaka Sun	7/24/04	9/04
	Oviedo Yel	**6/18/04**	**9/04**
	Pittsburgh CSC	**6/4/04**	**8/26/04**
	Prague CC	6/10/04	8/04
	Raleigh Exp	7/2/04	8/04
	Rochester Cmk	6/4/04	8/04
	Saint Louis SC	6/4/04	8/04
	San Antonio 2D	6/4/04	8/04
	San Francisco Loe	6/4/04	8/04
	Seattle PSC 2	6/4/04	8/04
	Spokane	6/11/04	8/04
	Tampa Reg	6/4/04	8/04
	Tokyo Mer	6/26/04	9/04
	Toronto FP	6/4/04	8/04
	Tulsa Cmk	6/4/04	8/04
	Valencia Reg	6/4/04	8/04
	Vienna LFC	6/4/04	8/04
	Warsaw CC	6/4/04	8/04
	West Nyack Imx	6/4/04	8/04
	Woodbridge FP	6/4/04	8/04
	Woodridge Cmk	6/4/04	8/04
India	Berlin Disc	10/1/03	7/19/04
	Boston MOS	1/17/04	9/1/04
	Coomera	12/1/03	12/26/04
	Lucerne	5/7/04	10/31/04
	Mobile	6/1/03	6/30/04
	Paris Geo	10/22/03	10/6/04
	Raleigh Exp	2/27/04	10/28/04
	Taipei MCRC	7/1/02	
	Toronto OP	5/1/03	12/31/04
	Vancouver SW	**5/7/04**	**12/04**
	Vienna LFC	10/1/03	7/1/04
	Winnipeg Imx	5/7/04	
IOTS	Halifax	7/11/03	6/10/04
	Syracuse	1/31/04	6/30/04
	Townsville	7/19/02	7/18/04
ITD	Bremen	12/19/03	12/18/04
	Dallas SP	6/1/04	10/1/04
JGWC	Atlanta FMNH	2/7/04	8/6/04
	Baltimore	5/31/04	6/30/05
	Calgary EC	4/1/04	10/1/04
	Glasgow	6/1/04	12/1/04
	London ONT	6/1/03	6/30/04
	Memphis Pink	11/15/03	6/25/04
	Munich	7/1/03	7/1/04
	Oklahoma City	**7/9/04**	**3/10/05**
	Orlando SC	2/14/04	8/13/04
	Pittsburgh CSC	10/17/03	6/30/04
	Sagamihara	4/1/04	3/31/05
	Vancouver SW	**11/7/03**	**6/30/04**
JIAC	Baltimore	7/1/03	6/30/04
	Omaha	3/1/04	8/1/04
	Pitea	9/15/03	9/14/04
Kilimanj	Berlin Disc	1/1/04	8/31/04
	Edmonton Ody	10/10/03	9/6/04
	Hastings	6/7/04	12/6/04
	Houston MNS	3/12/04	6/7/04
	Nuremberg	4/1/04	9/30/04
	Phoenix	2/1/04	9/5/04
	Providence Imx	5/25/04	8/25/04
L&C	Birmingham AL	1/17/04	9/24/04
	Boston MOS	9/28/02	6/30/04
	Chicago MSI	2/13/04	10/15/04
	Cleveland	2/28/04	8/31/04
	Corpus Christi	1/1/03	9/4/04
	Fort Lauderdale	9/26/03	9/25/04
	Hastings	12/1/03	6/30/04
	Indianapolis Imx	2/7/03	12/31/04
	Lansing JLT	11/25/03	6/30/04
	Louisville	10/4/03	6/4/04
	Oklahoma City	**10/15/03**	**7/8/04**
	Pittsburgh CSC	6/20/03	6/04
	Providence Imx	1/1/04	7/4/04
	Richmond SMV	4/5/03	6/30/04
	Rochester MSC	7/1/03	7/31/04
	Sacramento Imx	2/2/04	8/1/04
	Saint Paul	10/7/03	9/7/04
	San Diego RHF	8/2/02	6/04
	San Jose	10/1/03	10/31/05
	Seattle PSC 1	9/2/02	6/30/04
	Sioux Falls	1/31/04	10/1/04
	Spokane	3/15/03	10/31/04
	Syracuse	**6/04**	**12/04**
	Yellowstone	6/15/02	10/15/04
L5	Amneville Gau	3/1/03	9/1/04
	Madrid	6/25/03	6/24/04
LOLL	Loch Lomond	7/24/02	
	Norwalk	**6/18/04**	**10/3/04**
LOTF	Chiba City	3/26/04	3/28/05

Film	Theater	Open	Close
	Sasebo	8/1/04	8/31/04
LS	London ONT	12/1/03	5/31/05
	Norwalk	6/18/04	10/7/04
	Penrith	7/4/03	7/3/04
LW	Boston NEA	12/6/01	12/6/04
	Calgary EC	2/1/04	8/1/04
	Reno Fleisch	5/9/04	1/9/05
	Richmond SMV	4/15/02	6/30/04
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Bratislava	**7/26/04**	**6/30/05**
	Kansas City Sci	7/30/04	2/11/05
	Madrid	6/1/04	6/30/05
	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
	Taipei AM	6/25/04	6/25/05
	Vancouver Imx	5/24/04	9/30/04
	West Nyack Imx	4/3/04	4/30/05
MJTTM	Kaohsiung	7/1/04	12/31/04
MOE	Apple Valley Imx	1/18/04	9/30/04
	Barcelona	5/1/03	12/31/04
	Bogota	12/4/03	6/30/04
	Boston MOS	6/16/01	6/30/04
	Cocoa	4/16/03	6/30/04
	Davenport	9/5/03	6/30/04
	Fort Lauderdale	5/25/02	12/05
	Hague	7/1/03	6/30/04
	Kansas City Sci	3/18/04	9/7/04
	Madrid	5/1/03	12/31/04
	Manchester UCI	7/1/02	6/04
	Milwaukee	3/28/04	8/8/04
	Oakland	1/1/02	6/04
	Palma de Mallorca	5/8/03	12/31/04
	Penrith	7/4/03	7/3/04
	Philadelphia	4/1/04	8/1/04
	Portland	11/2/01	6/04
	Roanoke	3/5/04	6/4/04
	San Diego RHF	11/1/01	6/04
	Sioux Falls	12/1/03	1/31/05
	Speyer Imax	2/1/01	6/04
	Sydney WBS	10/1/02	
	Tallahassee	9/6/03	12/31/04
	Warsaw CC	12/1/03	6/10/04
MOF	Pensacola	11/8/96	
MOTM	Calcutta	10/10/03	
	Kuala Lumpur NP	12/15/03	12/31/04
NASCAR	Addison Mar	3/12/04	9/11/04
	Apple Valley Imx	3/12/04	9/11/04
	Austin	3/12/04	9/11/04
	Baltimore	3/12/04	9/11/04
	Birmingham AL	3/12/04	10/17/04
	Boise Reg	3/12/04	9/11/04
	Boston NEA	3/12/04	9/11/04
	Branson	3/12/04	9/11/04
	Buffalo Reg	3/12/04	9/11/04
	Buford Reg	3/12/04	9/11/04
	Calgary FP	3/12/04	9/11/04
	Charleston SC	3/12/04	9/11/04
	Charlotte	3/12/04	9/11/04
	Chattanooga	5/28/04	9/30/04
	Chicago Imx	3/12/04	9/11/04
	Col Springs Cmk	3/12/04	9/11/04
	Columbus Mar	3/12/04	9/11/04
	Dallas Cmk	3/12/04	9/11/04
	Davenport	3/12/04	9/11/04
	Daytona Beach	4/04	
	Dearborn	3/12/04	9/11/04
	Denver CC Reg	3/12/04	9/11/04
	Dublin Reg	3/12/04	9/11/04
	Dulles	3/12/04	9/11/04
	Duluth	3/24/04	9/24/04
	Edmonton FP	3/12/04	9/11/04
	Fort Lauderdale	3/12/04	9/11/04
	Grand Rapids JLT	3/12/04	9/11/04
	Halifax	3/12/04	9/11/04
	Hampton	3/12/04	9/11/04
	Harrisburg	6/5/04	12/5/04
	Houston Reg	3/12/04	9/11/04
	Huntsville	3/12/04	9/11/04
	Hutchinson	3/12/04	9/11/04
	Indianapolis Imx	3/12/04	9/11/04
	Irvine Reg	3/12/04	9/11/04
	King of Prussia Reg	3/12/04	9/11/04
	Langley FP	3/12/04	9/11/04
	Lansing JLT	3/12/04	9/11/04
	Las Vegas Bre	3/12/04	9/11/04
	Las Vegas Imx	3/12/04	9/11/04
	Lincolnshire Reg	3/12/04	9/11/04
	Little Rock	3/12/04	9/11/04
	Los Angeles Loe	3/12/04	9/11/04
	Los Angeles NA	3/12/04	9/11/04
	Memphis Pink	6/26/04	12/25/04
	Mississauga FP	3/12/04	9/11/04
	Mobile	3/12/04	9/11/04
	Montreal FP	3/12/04	9/11/04
	Myrtle Beach	3/12/04	9/11/04
	Nashville Reg	3/12/04	9/11/04
	Natick JF	3/12/04	9/11/04
	New Orleans	3/12/04	9/11/04
	New Rochelle Reg	3/12/04	9/11/04
	New York Loe	3/12/04	9/11/04
	Ontario Reg	3/12/04	9/11/04
	Pittsburgh CSC	3/12/04	9/30/04
	Providence Imx	3/12/04	9/11/04
	Quebec	3/12/04	10/15/04
	Richmond SMV	4/2/04	9/17/04
	Rochester Cmk	3/12/04	9/11/04
	Sacramento Imx	3/12/04	9/11/04
	Saint Augustine	3/12/04	9/11/04
	San Antonio 3D	3/12/04	9/11/04
	San Francisco Loe	3/12/04	9/11/04
	San Jose	3/12/04	9/11/04
	Seattle PSC 2	3/12/04	9/11/04
	Tallahassee	3/12/04	9/11/04
	Tampa Reg	3/12/04	9/11/04
	Tempe Imx	3/12/04	9/11/04
	Toronto FP	3/12/04	9/11/04
	Tsuruga	7/1/04	9/30/04
	Tulsa Cmk	3/12/04	9/11/04
	Valencia Reg	3/12/04	9/11/04
	Vancouver Imx	**3/12/04**	**8/30/04**
	Virginia Beach	3/12/04	9/11/04
	West Nyack Imx	3/12/04	9/11/04
	Woodbridge FP	3/12/04	9/11/04
	Woodridge Cmk	3/12/04	9/11/04
Niagara	Niagara	7/1/86	
OC	Austin	5/15/04	11/12/04
	Davenport	7/2/04	3/15/05
	Indianapolis CMI	6/1/04	8/30/04
	Providence Imx	4/1/04	8/20/04
	Saint Augustine	7/1/04	9/19/04
	Tempe Imx	**2/1/04**	**6/15/04**
OM	Hague	6/30/03	8/31/04
OMATS	Tijuana	10/25/03	7/1/04
OnGuard	Singapore DC	2/13/99	
OO	Albuquerque	5/1/04	9/30/04
	Barcelona	5/1/03	6/30/04
	Calgary EC	**12/26/03**	**7/30/04**
	Charlotte	4/9/04	8/30/04
	Lansing JLT	11/25/03	6/15/04
	Norwalk	4/2/04	6/17/04
	Rochester MSC	5/1/04	6/30/04
	San Diego NHM	3/31/01	12/30/04
	Seattle Dome	11/15/03	9/30/04
	Shanghai Dome	5/1/04	4/30/05
	Tijuana	10/18/01	12/30/04
	Vancouver Imx	**2/9/04**	**6/24/04**
OrigLife	Taichung BET	4/1/03	12/31/04
OW3D	**Apple Valley Imx**	**12/24/03**	**6/4/04**
	Berlin CS	6/5/03	6/4/04
	Berlin Disc	6/12/03	6/11/04
	Boston NEA	2/11/03	9/10/04
	Bratislava	8/1/03	7/31/04
	Chattanooga	**2/22/03**	**2/28/05**
	Chicago Imx	5/1/04	10/31/04
	Col Springs Cmk	6/20/03	6/19/04
	Dallas Cmk	2/1/04	8/1/04
	Eilat Epic	4/4/04	4/30/05
	Galveston	**3/1/03**	**2/28/05**
	Las Vegas Imx	10/3/03	10/3/04
	Melbourne WBS	2/1/04	1/31/05
	Moscow	9/19/03	9/18/04
	Munich	**4/1/04**	**3/31/05**
	New Orleans	1/1/04	12/31/04
	Providence Imx	6/1/04	11/30/04
	San Antonio 3D	10/15/03	10/14/04
	Sydney WBS	**7/1/04**	**6/30/05**
	Tempe Imx	**1/14/04**	**6/4/04**
	Tsuruga	4/1/04	6/30/04
	Vancouver Imx	6/1/04	11/30/04
Ozarks	Branson	1/93	12/05
Pulse	Albuquerque	11/15/03	8/30/04
	Barcelona	5/5/04	9/26/04
	Bogota	4/1/04	9/1/04
	Bratislava	11/1/03	11/1/04
	Bristol	6/10/04	9/30/04
	Cedar Rapids	7/1/04	9/1/04
	Eilat Epic	4/4/04	1/6/05
	Fort Worth	8/3/03	8/28/04
	Hague	**2/1/04**	**6/15/04**
	Louisville	3/19/04	9/30/04
	Madrid	6/5/04	10/31/04
	Milwaukee	7/1/04	9/1/04
	Phoenix	**7/1/03**	**6/30/04**
	Poitiers Omni	4/3/03	12/1/04
	Portland	6/21/03	6/7/04
	Regina	4/4/04	9/4/04
	Richmond SMV	1/10/04	6/17/04
	Rochester MSC	4/1/04	8/31/04
	Saint Augustine	2/15/04	7/15/04
	Stockholm	12/1/03	11/1/04
	Tijuana	3/15/04	8/15/04
	Valencia Spn	7/1/03	7/1/04
	West Nyack Imx	4/4/04	6/4/04
Roar	Hague	4/30/04	4/30/05
	Vancouver Imx	**6/25/04**	**8/30/04**
ROF	Killeen	7/23/04	10/22/04
RSATM	Amneville Gau	6/1/04	10/1/04
	Edmonton Ody	6/5/04	6/25/04
	London ONT	4/2/04	7/2/04
	Moscow	5/15/04	9/15/04
SAA	Dulles	12/15/03	6/15/04
	Edmonton Ody	2/14/03	6/28/04
	Garden City	1/14/04	7/14/04
	Garza Garcia	1/9/04	7/9/04
	Hastings	12/1/03	6/7/04
	Mobile	1/9/04	6/30/04
	Paris Geo	10/23/02	6/30/04
	Richmond SMV	**6/04**	**9/12/04**
	Syracuse	7/5/03	11/30/04
	Toronto OSC	1/17/03	7/16/04
SacrPlan	Baltimore	4/22/04	
	Buford Reg	4/22/04	
	Col Springs Cmk	4/22/04	
	Columbus Mar	4/22/04	
	Dallas Cmk	4/22/04	
	Dearborn	4/22/04	
	Denver CC Reg	4/22/04	
	Dublin Reg	4/22/04	
	Irvine Reg	4/22/04	
	King of Prussia Reg	4/22/04	
	Los Angeles Loe	4/22/04	
	Nashville Reg	4/22/04	
	New York Loe	4/22/04	
	San Francisco Loe	4/22/04	
	Seattle PSC 2	4/22/04	
	Tampa Reg	4/22/04	
	Tulsa Cmk	4/22/04	
SE	Dallas SP	6/1/04	10/1/04
	Jakarta	11/25/03	11/25/04
Sedona	Sedona	3/28/98	12/31/05
SI	Xalapa	2/20/04	7/20/04
Skydance	**Paris Geo**	**6/30/04**	
	Tokorozawa	12/15/03	7/30/04
Skyward	Kitakyushu	4/26/04	10/31/04
SOA	Dallas AA	2/26/99	

Film	Theater	Open	Close
Solarmax	Alamogordo	9/1/03	8/30/04
	Cocoa	10/1/02	9/30/04
	Detroit	1/1/04	12/31/04
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Melbourne WBS	3/18/04	3/18/05
	Paris Geo	3/29/04	10/1/04
	Sydney WBS	3/18/04	3/17/05
	Taipei AM	3/1/01	6/30/04
SOSPI	Kaohsiung	1/1/04	11/30/04
	London SM	3/10/03	9/30/04
	Malta	4/1/04	3/31/05
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville Gau	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Barcelona	11/7/02	11/6/04
	Berlin CS	5/28/02	12/31/04
	Bratislava	4/1/04	3/31/05
	Bremen	12/19/03	12/18/04
	Bristol	5/1/02	11/9/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Durban ISA	1/16/04	1/15/05
	Eilat Epic	4/4/04	2/14/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	12/31/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	6/04
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Kuwait City	10/1/02	6/30/04
	Langley FP	4/26/02	4/05
	Madrid	11/6/02	12/5/04
	Malta	12/1/03	11/30/04
	Paris Geo	10/15/03	9/30/04
	Prague CC	3/18/04	3/17/05
	Regina	1/1/04	12/31/04
	Richmond SMV	3/13/04	8/26/04
	Shanghai 3D	12/12/03	12/11/04
	Sudbury	9/22/03	9/21/04
	Warsaw CC	9/1/02	9/30/04
	Washington NASM	4/17/02	
	Woodbridge FP	4/26/02	4/05
SU	Berlin Disc	5/1/04	6/1/04
	Corpus Christi	**8/29/03**	**12/31/04**
	Dayton	9/27/02	
	Dulles	12/15/03	
	Garden City	5/26/03	12/22/04
	Houston MNS	4/9/04	7/9/04
	Huntsville	3/1/03	9/1/04
	Hutchinson	9/27/02	
	Lelystad	3/1/04	2/14/05
	Mexico City Pap	2/1/04	10/1/04
	Pensacola	3/26/04	9/30/04
	Washington NASM	9/18/02	
SupeSpee	Coomera	7/1/03	7/1/04
	Taipei AM	1/15/04	1/14/05
T40	Toronto OP	10/11/03	12/31/04
T90	Norwalk	11/20/98	12/05
TBAA	Jackson MS	3/4/04	8/31/04
Texas	Austin	5/3/03	
	Houston MNS	1/6/04	
	San Antonio 2D	4/16/04	
TF	Washington NASM	7/1/76	
TR	Coomera	7/1/03	6/30/04
Trex	Berlin CS	1/21/00	12/04
	Bremen	12/19/03	12/28/04
	Charlotte	2/13/04	10/15/04
	Cleveland	8/15/03	8/14/04
	Katowice CC	7/5/02	9/30/04
	London BFI	7/21/02	9/04
	London SM	7/25/03	7/24/04
	Moscow	9/19/03	9/18/04
	Osaka Sun	3/25/04	6/30/04
	Valencia Spn	9/15/03	9/12/04
	Vienna LFC	6/26/03	6/26/04
TS	Gurnee	5/1/04	9/25/04
	Hull	4/1/04	9/30/04
	Kaohsiung	6/1/04	12/1/04
	London SM	1/14/04	9/30/04
	Munich	5/13/04	5/12/05
	Portland	3/10/04	9/10/04
	San Jose	6/27/03	6/9/04
	Shakopee	5/1/04	9/30/04
	Singapore SC	3/15/04	9/15/04
	Speyer Imax	5/6/04	5/15/05
	Sudbury	2/1/04	8/31/04
UGs	Roanoke	11/03	11/04
	Wuerzburg	7/1/02	12/04
VOSAS	Poitiers MC	2/04	11/04
VOTDS	Boston NEA	2/10/04	2/10/05
	Copenhagen	2/15/04	10/15/04
	Kansas City Sci	1/9/04	6/17/04
	New York AMNH	11/11/03	7/11/04
	Norwalk	2/13/04	6/17/04
	San Diego RHF	**8/20/04**	
	Taipei MCRC	1/1/04	12/31/04
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	2/28/05
	Cocoa	7/1/02	6/30/04
	Katowice CC	3/1/04	8/31/04
	Milwaukee	12/19/03	6/30/04
	San Diego RHF	7/1/03	6/30/04
	Singapore SC	2/5/04	7/5/04
Wildfire	San Diego NHM	1/04	7/04
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	London ONT	8/10/00	6/30/04
	Saint Félicien	7/1/04	7/1/05
	Taipei AM	7/19/03	7/18/04
	Yellowstone	6/1/01	
YBS	**San Diego RHF**	**4/04**	**8/04**
Yell	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

Summer 2004 by Theater

Theater	Film	Open	Close
Addison Mar	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Aguascalientes	Dolphins	12/25/03	6/24/04
Alamogordo	ALBT	1/2/04	6/30/04
	AlienAdv	3/1/04	2/28/05
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Albuquerque	Bugs	3/25/04	3/1/05
	OO	5/1/04	9/30/04
	Pulse	11/15/03	8/30/04
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	Bugs	5/1/04	5/1/05
	Horses	3/1/03	9/1/04
	L5	3/1/03	9/1/04
	RSATM	6/1/04	10/1/04
	SpaceSta	4/1/04	3/31/05
Apple Valley Imx	Bugs	5/28/04	10/28/04
	MOE	1/18/04	9/30/04
	NASCAR	3/12/04	9/11/04
	OW3D	**12/24/03**	**6/4/04**
Athens Eug	Discov	1/17/04	1/16/05
	Extreme	5/21/04	5/21/05
Atlanta FMNH	JGWC	2/7/04	8/6/04
Austin	NASCAR	3/12/04	9/11/04
	OC	5/15/04	11/12/04
	Texas	5/3/03	
Baltimore	JGWC	5/31/04	6/30/05
	JIAC	7/1/03	6/30/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SpaceSta	5/24/02	5/05
Bangkok	CTPA	6/20/03	6/20/04
	Galapago	3/1/02	6/30/04
	HPPOA	7/2/04	8/04
Barcelona	AlienAdv	4/1/03	12/31/04
	HaunCast	**5/7/02**	**5/31/05**
	HB	5/7/02	12/31/04
	HPPOA	**6/18/04**	**9/04**
	M3D	5/1/04	5/31/05
	MOE	5/1/03	12/31/04
	OO	5/1/03	6/30/04
	Pulse	5/5/04	9/26/04
	SpaceSta	11/7/02	11/6/04
Baton Rouge	Whales	3/1/04	2/28/05
Berlin CS	AlienAdv	3/1/00	
	Bugs	4/8/04	10/1/04
	CDS	1/21/00	12/31/04
	Cyberwor	11/16/00	12/04
	OW3D	6/5/03	6/4/04
	SpaceSta	5/28/02	12/31/04
	Trex	1/21/00	12/04
Berlin Disc	ALBT	12/1/02	
	AlienAdv	6/14/03	6/30/04
	Bugs	10/18/03	11/1/04
	E3D	6/1/03	12/31/04
	Extreme	5/2/00	12/31/04
	HaunCast	**4/5/01**	**5/31/05**
	HB	11/30/01	12/31/04
	India	10/1/03	7/19/04
	Kilimanj	1/1/04	8/31/04
	OW3D	6/12/03	6/11/04
	SU	5/1/04	6/1/04
Birmingham AL	HB	5/1/04	1/31/05
	L&C	1/17/04	9/24/04
	NASCAR	3/12/04	10/17/04
Bogota	CV	11/28/03	9/28/04
	MOE	12/4/03	6/30/04
	Pulse	4/1/04	9/1/04
Boise Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Boston MOS	AR	4/2/04	9/30/04
	FON	5/28/04	
	India	1/17/04	9/1/04
	L&C	9/28/02	6/30/04
	MOE	6/16/01	6/30/04
Boston NEA	Bugs	9/9/03	6/30/04
	HPPOA	6/4/04	8/04
	LW	12/6/01	12/6/04
	NASCAR	3/12/04	9/11/04
	OW3D	2/11/03	9/10/04
	VOTDS	2/10/04	2/10/05
Bradford	**Bugs**	**7/9/03**	**7/30/04**
	HPPOA	**7/19/04**	**9/04**
	M3D	4/3/04	4/30/05
Branson	ALBT	4/23/04	4/30/05
	NASCAR	3/12/04	9/11/04
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	E3D	1/15/03	1/31/05
	M3D	**7/26/04**	**6/30/05**
	OW3D	8/1/03	7/31/04
	Pulse	11/1/03	11/1/04
	SpaceSta	4/1/04	3/31/05
Bremen	AEK	12/19/03	
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04

Theater	Film	Open	Close
	Trex	12/19/03	12/28/04
Bristol	Bugs	3/18/03	3/18/05
	HB	10/15/01	10/31/04
	HPPOA	**7/19/04**	**9/04**
	Pulse	6/10/04	9/30/04
	SpaceSta	5/1/02	11/9/04
Brussels	HB	5/1/02	8/31/04
Buffalo Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Buford Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Calcutta	MOTM	10/10/03	
Calgary EC	Bugs	4/27/04	10/1/04
	JGWC	4/1/04	10/1/04
	LW	2/1/04	8/1/04
	OO	**12/26/03**	**7/30/04**
Calgary FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Calgary SC	AJ	9/26/03	6/18/04
	AR	4/2/04	12/2/04
Castle Rock	EMSH	3/92	
Cathedral City	HPPOA	6/4/04	8/04
Cedar Rapids	Dolphins	3/1/04	10/18/04
	Pulse	7/1/04	9/1/04
Charleston SC	Bugs	4/1/04	10/1/04
	CRA	2/1/04	9/5/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Charleston WV	Bugs	3/24/04	6/30/04
Charlotte	NASCAR	3/12/04	9/11/04
	OO	4/9/04	8/30/04
	Trex	2/13/04	10/15/04
Chattanooga	**Bugs**	**3/1/04**	**9/30/04**
	NASCAR	5/28/04	9/30/04
	OW3D	**2/22/03**	**2/28/05**
Chiba City	LOTF	3/26/04	3/28/05
Chicago Imx	AR	5/7/04	9/30/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	OW3D	5/1/04	10/31/04
Chicago MSI	L&C	2/13/04	10/15/04
Cincinnati	ALBT	5/29/04	10/1/04
Cleveland	L&C	2/28/04	8/31/04
	Trex	8/15/03	8/14/04
Cocoa	MOE	4/16/03	6/30/04
	Solarmax	10/1/02	9/30/04
	Whales	7/1/02	6/30/04
Col Springs Cmk	AR	7/2/04	9/30/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	OW3D	6/20/03	6/19/04
	SacrPlan	4/22/04	
	SpaceSta	2/21/03	4/05
Columbus COSI	AR	12/26/03	6/1/04
	Bugs	**6/11/04**	**12/24/04**
	CRA	1/1/04	9/1/04
Columbus Mar	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Coomera	India	12/1/03	12/26/04
	SupeSpee	7/1/03	7/1/04
	TR	7/1/03	6/30/04
Copenhagen	ALBT	4/24/04	10/24/04
	VOTDS	2/15/04	10/15/04
Corpus Christi	L&C	1/1/03	9/4/04
	SU	**8/29/03**	**12/31/04**
Dallas AA	SOA	2/26/99	
Dallas Cmk	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	OW3D	2/1/04	8/1/04
	SacrPlan	4/22/04	
	SpaceSta	4/19/02	4/05
Dallas SP	ITD	6/1/04	10/1/04
	SE	6/1/04	10/1/04
Davenport	CRA	3/20/04	11/30/04
	Everest	11/28/03	7/1/04
	MOE	9/5/03	6/30/04
	NASCAR	3/12/04	9/11/04
	OC	7/2/04	3/15/05
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Denver CC Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Denver MNS	**Bugs**	**6/4/04**	**12/1/04**
	CRA	3/1/04	2/14/05
	HB	9/1/02	9/30/04
Detroit	AR	5/1/04	11/14/04
	Solarmax	1/1/04	12/31/04
Dublin Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Dulles	AR	12/15/03	9/30/04
	NASCAR	3/12/04	9/11/04
	SAA	12/15/03	6/15/04
	SU	12/15/03	
Duluth	NASCAR	3/24/04	9/24/04
Durban ISA	SpaceSta	1/16/04	1/15/05
Edmonton FP	Africa	6/5/04	6/25/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Edmonton Ody	CRA	2/1/04	10/31/04
	FOK	6/5/04	6/25/05
	HB	6/22/02	9/30/04
	Kilimanj	10/10/03	9/6/04
	RSATM	6/5/04	6/25/04
	SAA	2/14/03	6/28/04
Eilat Epic	AlienAdv	4/4/04	3/31/05
	AllAcces	4/4/04	2/14/05
	HaunCast	4/4/04	3/31/05
	OW3D	4/4/04	4/30/05
	Pulse	4/4/04	1/6/05
	SpaceSta	4/4/04	2/14/05
Espinho	HB	7/19/03	7/31/04
Fort Lauderdale	Africa	5/1/04	8/31/04
	AlienAdv	6/11/04	8/31/04
	CDS	10/5/02	7/31/04
	L&C	9/26/03	9/25/04
	MOE	5/25/02	12/05
	NASCAR	3/12/04	9/11/04
	SpaceSta	2/14/04	3/31/05
Fort Worth	Bugs	3/3/04	9/1/04
	Pulse	8/3/03	8/28/04
Galveston	**Bugs**	**5/23/03**	**5/23/05**
	HaunCast	3/1/04	10/31/04
	OW3D	**3/1/03**	**2/28/05**
	SpaceSta	5/24/02	5/05
Garden City	SAA	1/14/04	7/14/04
	SpaceSta	4/19/02	5/05
	SU	5/26/03	12/22/04
Garza Garcia	AIWC	4/22/04	10/21/04
	SAA	1/9/04	7/9/04
Glasgow	Bugs	9/26/03	6/1/05
	Cyberwor	10/1/02	12/31/04
	E3D	6/25/04	12/31/04
	JGWC	6/1/04	12/1/04
	SpaceSta	4/1/03	12/31/04
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	4/15/03	8/31/04
	WOC	4/30/02	10/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	Bugs	4/9/04	10/30/04
	FEOC	5/1/04	5/1/05
	GN	5/1/04	5/1/05
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Gurnee	TS	5/1/04	9/25/04
Hague	Africa	7/5/04	9/5/04
	Alaska	7/5/04	9/5/04
	ALBT	9/1/03	10/31/04
	AR	**2/17/04**	**6/30/04**
	HB	10/10/01	10/10/04
	MOE	7/1/03	6/30/04
	OM	6/30/03	8/31/04
	Pulse	**2/1/04**	**6/15/04**
	Roar	4/30/04	4/30/05
	Solarmax	10/11/03	10/10/04
Halifax	HPPOA	6/4/04	8/04
	IOTS	7/11/03	6/10/04
	NASCAR	3/12/04	9/11/04
Hampton	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/24/02	5/05
Harrisburg	Bugs	2/28/04	6/1/04
	HB	1/1/03	12/31/04
	NASCAR	6/5/04	12/5/04
	SpaceSta	6/1/02	6/04
Hartberg	DIA	1/10/04	1/9/05
	GC	9/6/03	9/5/04
	HB	4/30/04	4/30/05
Hastings	ALBT	3/1/04	9/13/04
	Kilimanj	6/7/04	12/6/04
	L&C	12/1/03	6/30/04
	SAA	12/1/03	6/7/04
Hibbing	Antarc	9/1/03	8/30/04
	Solarmax	9/1/03	8/30/04
Hong Kong	ALBT	4/1/04	9/30/04
	CRA	2/1/04	7/31/04
Houston MNS	Alaska	9/3/03	9/30/04
	AR	6/11/04	8/31/04
	Bugs	3/12/04	9/2/04
	CRA	6/4/04	12/31/04
	HaunCast	5/31/04	10/31/04
	Kilimanj	3/12/04	6/7/04
	SU	4/9/04	7/9/04
	Texas	1/6/04	
Houston Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Hull	TS	4/1/04	9/30/04
Huntsville	NASCAR	3/12/04	9/11/04
	SpaceSta	5/24/02	5/05
	SU	3/1/03	9/1/04
Hutchinson	NASCAR	3/12/04	9/11/04
	SpaceSta	6/1/02	6/07
	SU	9/27/02	
Hyderabad	Apollo13	1/13/04	1/12/05
	BP	8/15/03	8/14/04
	HPPOA	**6/6/04**	**9/04**
Indianapolis CMI	OC	6/1/04	8/30/04
Indianapolis Imx	Bugs	3/29/04	7/4/04
	HPPOA	7/9/04	8/04
	L&C	2/7/03	12/31/04
	NASCAR	3/12/04	9/11/04
Irvine Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Jackson MS	HB	8/1/04	7/31/05
	Solarmax	10/15/03	10/14/04
	TBAA	3/4/04	8/31/04
Jakarta	**HPPOA**	**6/25/04**	**9/04**
	SE	11/25/03	11/25/04
Jersey City	Bugs	1/31/04	1/11/05
Kansas City Sci	M3D	7/30/04	2/11/05
	MOE	3/18/04	9/7/04
	VOTDS	1/9/04	6/17/04
Kaohsiung	MJTTM	7/1/04	12/31/04
	SOSPl	1/1/04	11/30/04
	TS	6/1/04	12/1/04
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Katowice CC	**HPPOA**	**6/4/04**	**9/04**
	Trex	7/5/02	9/30/04
	Whales	3/1/04	8/31/04

Theater	Film	Open	Close
Killeen	GC	1/19/04	7/19/04
	ROF	7/23/04	10/22/04
King of Prussia Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Kitakyushu	Cyberwor	5/1/04	3/31/05
	Skyward	4/26/04	10/31/04
Krakow CC	**HPPOA**	**6/4/04**	**9/04**
KSC 1	Apollo13	9/20/02	12/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
	Solarmax	7/1/03	9/30/04
Kuwait City	**AJ**	**11/21/03**	**11/25/04**
	Bugs	**6/16/04**	**6/1/05**
	SpaceSta	10/1/02	6/30/04
La Coruna	Dolphins	3/30/04	5/30/05
Langley FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	4/26/02	4/05
Lansing JLT	HB	4/1/04	12/31/04
	HPPOA	6/4/04	8/04
	L&C	11/25/03	6/30/04
	NASCAR	3/12/04	9/11/04
	OO	11/25/03	6/15/04
Las Vegas Bre	NASCAR	3/12/04	9/11/04
Las Vegas Imx	HaunCast	3/12/02	10/31/04
	NASCAR	3/12/04	9/11/04
	OW3D	10/3/03	10/3/04
Lelystad	SU	3/1/04	2/14/05
Lincolnshire Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Little Rock	NASCAR	3/12/04	9/11/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	12/1/01	10/31/04
	HPPOA	7/19/04	9/04
	Trex	7/21/02	9/04
London ONT	AR	7/12/04	3/1/05
	Bears	9/16/02	6/30/04
	JGWC	6/1/03	6/30/04
	LS	12/1/03	5/31/05
	RSATM	4/2/04	7/2/04
	Wolves	8/10/00	6/30/04
London SM	Bugs	10/3/03	4/30/05
	HPPOA	7/19/04	9/04
	SOSPI	3/10/03	9/30/04
	Trex	7/25/03	7/24/04
	TS	1/14/04	9/30/04
Los Angeles CSC	Beavers	7/1/03	7/1/04
	Bugs	3/23/04	12/15/04
	CRA	**1/30/04**	**9/9/04**
	HB	7/1/04	11/30/04
Los Angeles Loe	Bugs	5/7/04	8/7/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Los Angeles NA	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Louisville	**Bugs**	**6/5/04**	**1/4/05**
	L&C	10/4/03	6/4/04
	Pulse	3/19/04	9/30/04
Lubbock	Bugs	2/13/04	8/13/04
Lucerne	Alaska	2/2/02	6/30/04
	ALBT	2/6/04	8/6/04
	HB	9/6/03	12/31/04
	India	5/7/04	10/31/04
Madrid	AlienAdv	4/2/03	12/31/04
	E3D	10/26/00	12/31/04
	HaunCast	**6/12/02**	**12/31/04**
	HB	11/6/02	12/31/04
	HPPOA	**6/18/04**	**9/04**
	L5	6/25/03	6/24/04
	M3D	6/1/04	6/30/05
	MOE	5/1/03	12/31/04
	Pulse	6/5/04	10/31/04
	SpaceSta	11/6/02	12/5/04
Malta	AIWC	7/1/04	6/30/05
	Apollo13	5/1/04	8/1/04
	Dolphins	5/1/04	4/30/05
	E3D	3/1/02	7/04
	HaunCast	7/26/03	8/31/04
	HB	9/15/03	9/30/04
	SOSPI	4/1/04	3/31/05
	SpaceSta	12/1/03	11/30/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	HaunCast	9/1/02	8/31/04
	HPPOA	7/19/04	9/04
	MOE	7/1/02	6/04
Melbourne WBS	AR	10/23/03	9/30/04
	Bugs	4/11/03	4/11/05
	CRA	8/1/04	1/1/05
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	HB	10/7/02	12/31/04
	M3D	11/20/03	11/30/04
	OW3D	2/1/04	1/31/05
	Solarmax	3/18/04	3/18/05
Memphis Pink	ALBT	3/6/04	11/12/04
	JGWC	11/15/03	6/25/04
	NASCAR	6/26/04	12/25/04
Menlyn ISA	CTPA	1/30/04	1/29/05
Mexico City Pap	E3D	2/1/04	9/30/04
	SU	2/1/04	10/1/04
Milwaukee	AR	7/2/04	9/9/04
	MOE	3/28/04	8/8/04
	Pulse	7/1/04	9/1/04
	Whales	12/19/03	6/30/04
Mississauga FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Mobile	India	6/1/03	6/30/04
	NASCAR	3/12/04	9/11/04
	SAA	1/9/04	6/30/04
Montreal FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Montreal VP	Bugs	10/9/03	10/10/04
Moscow	**AlienAdv**	**8/1/04**	**7/31/05**
	HaunCast	1/1/04	11/30/04
	HPPOA	6/4/04	8/04
	OW3D	9/19/03	9/18/04
	RSATM	5/15/04	9/15/04
	Trex	9/19/03	9/18/04
Mumbai	Apollo13	10/1/03	9/30/04
	Dolphins	5/1/04	2/28/05
	HPPOA	**6/6/04**	**9/04**
Munich	Bugs	11/1/03	1/1/05
	E3D	1/15/01	12/31/04
	HaunCast	9/4/03	8/31/04
	HB	4/18/02	12/31/04
	JGWC	7/1/03	7/1/04
	OW3D	**4/1/04**	**3/31/05**
	TS	5/13/04	5/12/05
Myrtle Beach	**Bugs**	**6/1/04**	**6/1/05**
	NASCAR	3/12/04	9/11/04
Nanchang	GC	3/1/04	2/28/05
Nashville Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Natick JF	Bugs	9/9/03	9/9/04
	Cyberwor	6/20/03	6/19/04
	E3D	**7/1/02**	**5/31/05**
	HB	11/15/02	5/31/05
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
New Orleans	Bugs	3/12/03	3/12/05
	HaunCast	1/9/04	11/30/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	OW3D	1/1/04	12/31/04
New Rochelle Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
New York AMNH	Bugs	4/24/04	12/24/04
	VOTDS	11/11/03	7/11/04
New York Loe	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Niagara	Niagara	7/1/86	
Norwalk	Dolphins	6/18/04	10/7/04
	LOLL	**6/18/04**	**10/3/04**
	LS	6/18/04	10/7/04
	OO	4/2/04	6/17/04
	T90	11/20/98	12/05
	VOTDS	2/13/04	6/17/04
Nuremberg	Africa	12/15/01	12/31/04
	Alaska	1/1/04	6/30/04
	ATSOT	12/22/01	12/31/04
	Bugs	11/1/03	11/1/04
	Extreme	12/22/01	12/31/04
	HaunCast	5/28/03	8/31/04
	HB	7/4/02	6/30/04
	Kilimanj	4/1/04	9/30/04
Oakland	HB	8/30/02	12/31/04
	MOE	1/1/02	6/04
Oklahoma City	**Bugs**	**3/5/04**	**10/14/04**
	JGWC	**7/9/04**	**3/10/05**
	L&C	**10/15/03**	**7/8/04**
Omaha	Bugs	5/1/04	3/31/05
	JIAC	3/1/04	8/1/04
Ontario Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Orlando SC	JGWC	2/14/04	8/13/04
Osaka Sun	E3D	1/1/04	7/31/04
	HPPOA	7/24/04	9/04
	Trex	3/25/04	6/30/04
Oulu	Everest	4/26/04	4/30/05
Oviedo Yel	**HPPOA**	**6/18/04**	**9/04**
Palma de Mallorca	HB	1/1/04	6/30/04
	MOE	5/8/03	12/31/04
Paris Geo	AR	4/11/03	10/9/04
	India	10/22/03	10/6/04
	SAA	10/23/02	6/30/04
	Skydance	**6/30/04**	
	Solarmax	3/29/04	10/1/04
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	GC	2/1/04	2/1/05
Penrith	LS	7/4/03	7/3/04
	MOE	7/4/03	7/3/04
Pensacola	MOF	11/8/96	
	SU	3/26/04	9/30/04
Philadelphia	Bugs	1/2/04	7/1/04
	MOE	4/1/04	8/1/04
Phoenix	Bugs	5/29/04	6/1/05
	Kilimanj	2/1/04	9/5/04
	Pulse	**7/1/03**	**6/30/04**
Pitea	ALBT	2/1/04	1/31/05
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	**HPPOA**	**6/4/04**	**8/26/04**
	JGWC	10/17/03	6/30/04
	L&C	6/20/03	6/04
	NASCAR	3/12/04	9/30/04
Poitiers Imax	AR	2/15/04	10/15/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers MC	VOSAS	2/04	11/04
Poitiers Omni	Pulse	4/3/03	12/1/04
Portland	MOE	11/2/01	6/04
	Pulse	6/21/03	6/7/04
	TS	3/10/04	9/10/04
Prague CC	BP	10/9/03	10/8/04
	Cyberwor	9/11/03	9/10/04
	HPPOA	6/10/04	8/04
	SpaceSta	3/18/04	3/17/05
Providence Imx	Kilimanj	5/25/04	8/25/04
	L&C	1/1/04	7/4/04
	NASCAR	3/12/04	9/11/04
	OC	4/1/04	8/20/04
	OW3D	6/1/04	11/30/04
Puebla	AJ	4/2/04	10/2/04
	Alaska	4/30/04	7/30/04
Quebec	Bugs	5/16/03	6/17/04
	M3D	1/30/04	12/31/04
	NASCAR	3/12/04	10/15/04
Raleigh Exp	CTPA	4/1/04	9/1/04

Theater	Film	Open	Close
	HPPOA	7/2/04	8/04
	India	2/27/04	10/28/04
Regina	Horses	6/1/04	12/1/04
	Pulse	4/4/04	9/4/04
	SpaceSta	1/1/04	12/31/04
Reno Fleisch	LW	5/9/04	1/9/05
Richmond SMV	HB	9/20/03	8/31/04
	L&C	4/5/03	6/30/04
	LW	4/15/02	6/30/04
	NASCAR	4/2/04	9/17/04
	Pulse	1/10/04	6/17/04
	SAA	**6/04**	**9/12/04**
	SpaceSta	3/13/04	8/26/04
Roanoke	MOE	3/5/04	6/4/04
	UGs	11/03	11/04
Rochester Cmk	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Rochester MSC	L&C	7/1/03	7/31/04
	OO	5/1/04	6/30/04
	Pulse	4/1/04	8/31/04
Sacramento Imx	GC	3/1/03	6/30/04
	L&C	2/2/04	8/1/04
	NASCAR	3/12/04	9/11/04
Sagamihara	JGWC	4/1/04	3/31/05
Saint Augustine	CRA	1/10/04	6/30/04
	NASCAR	3/12/04	9/11/04
	OC	7/1/04	9/19/04
	Pulse	2/15/04	7/15/04
Saint Félicien	Wolves	7/1/04	7/1/05
Saint Louis SC	HB	2/20/04	6/30/04
	HPPOA	6/4/04	8/04
Saint Paul	L&C	10/7/03	9/7/04
Salt Lake City CP	**Bugs**	**7/24/03**	**8/13/04**
	Bugs	7/24/03	7/24/04
	CV	4/10/04	8/10/04
San Antonio 2D	Alamo		
	Alaska	**5/21/04**	**7/22/04**
	AR	5/22/04	12/31/04
	HPPOA	6/4/04	8/04
	Texas	4/16/04	
San Antonio 3D	Bugs	1/9/04	12/1/04
	HaunCast	**8/15/03**	**12/31/04**
	NASCAR	3/12/04	9/11/04
	OW3D	10/15/03	10/14/04
San Diego NHM	**AJ**	**7/1/04**	**1/2/05**
	OO	3/31/01	12/30/04
	Wildfire	1/04	7/04
San Diego RHF	AR	1/17/04	9/4/04
	Bugs	8/8/03	6/20/04
	CRA	**2/14/03**	**8/19/04**
	FON	5/28/04	
	L&C	8/2/02	6/04
	MOE	11/1/01	6/04
	VOTDS	**8/20/04**	
	Whales	7/1/03	6/30/04
	YBS	**4/04**	**8/04**
San Francisco Loe	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
San Jose	Bugs	10/1/03	8/1/04
	L&C	10/1/03	10/31/05
	NASCAR	3/12/04	9/11/04
	TS	6/27/03	6/9/04
San Simeon	HCBTD	8/17/96	
Sasebo	LOTF	8/1/04	8/31/04
Seattle Dome	OO	11/15/03	9/30/04
Seattle PSC 1	CRA	3/10/04	9/10/04
	L&C	9/2/02	6/30/04
Seattle PSC 2	Bugs	12/27/03	12/1/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Sedona	Sedona	3/28/98	12/31/05
Seoul 63	AEK	12/15/03	7/15/04
	CRA	7/21/04	12/21/04
Shakopee	TS	5/1/04	9/30/04
Shanghai 3D	SpaceSta	12/12/03	12/11/04
Shanghai Dome	OO	5/1/04	4/30/05
Shanghai PC	Apollo13	2/20/04	
Shreveport	Bugs	3/13/04	11/13/04
Singapore DC	**HB**	**8/1/04**	**12/31/04**
	OnGuard	2/13/99	
Singapore GV	Apollo13	1/1/04	7/31/04
	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
Singapore SC	GC	2/5/04	7/5/04
	TS	3/15/04	9/15/04
	Whales	2/5/04	7/5/04
Sinsheim	E3D	5/16/03	12/31/04
	Galapago	3/10/01	12/31/04
Sioux Falls	Africa	5/28/04	6/4/04
	Everest	6/5/04	10/1/04
	L&C	1/31/04	10/1/04
	MOE	12/1/03	1/31/05
Speyer Dome	HB	6/6/02	12/31/04
Speyer Imax	MOE	2/1/01	6/04
	TS	5/6/04	5/15/05
Spokane	AR	4/2/04	9/1/04
	HB	3/15/04	6/30/04
	HPPOA	6/11/04	8/04
	L&C	3/15/03	10/31/04
Stockholm	ALBT	9/20/02	9/30/04
	Bugs	9/1/03	9/1/04
	E3Dcc	3/1/04	12/31/04
	HB	11/30/01	12/31/04
	Pulse	12/1/03	11/1/04
Sudbury	Bears	5/01	
	CTPA	5/5/03	6/30/04
	HB	5/1/04	6/30/05
	SpaceSta	9/22/03	9/21/04
	TS	2/1/04	8/31/04
Sydney WBS	Bugs	4/11/03	4/11/05
	CRA	2/15/04	7/5/04
	HaunCast	9/20/01	8/04
	HB	7/22/02	12/31/04
	M3D	11/20/03	11/30/04
	MOE	10/1/02	
	OW3D	**7/1/04**	**6/30/05**
	Solarmax	3/18/04	3/17/05
Syracuse	**ALBT**	**7/10/04**	**10/31/04**
	IOTS	1/31/04	6/30/04
	L&C	**6/04**	**12/04**
	SAA	7/5/03	11/30/04
Taichung BET	OrigLife	4/1/03	12/31/04
Taichung ST	AJ	1/1/04	12/31/04
Taipei AM	M3D	6/25/04	6/25/05
	Solarmax	3/1/01	6/30/04
	SupeSpee	1/15/04	1/14/05
	Wolves	7/19/03	7/18/04
Taipei MCRC	Beavers	7/1/03	12/31/04
	India	7/1/02	
	VOTDS	1/1/04	12/31/04
Tallahassee	AEK	1/1/04	6/30/04
	MOE	9/6/03	12/31/04
	NASCAR	3/12/04	9/11/04
Tampa MOSI	AR	5/24/04	9/9/04
Tampa Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Taranto	Cyberwor	7/24/03	7/23/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	HaunCast	9/24/03	8/31/04
	NASCAR	3/12/04	9/11/04
	OC	**2/1/04**	**6/15/04**
	OW3D	**1/14/04**	**6/4/04**
Tijuana	AJ	10/4/03	6/30/04
	CRA	6/15/04	5/31/05
	CV	10/25/03	8/1/04
	FEOC	10/25/03	
	OMATS	10/25/03	7/1/04
	OO	10/18/01	12/30/04
	Pulse	3/15/04	8/15/04
Tokorozawa	Skydance	12/15/03	7/30/04
Tokyo Mer	HPPOA	6/26/04	9/04
Toronto FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Toronto OP	India	5/1/03	12/31/04
	T40	10/11/03	12/31/04
Toronto OSC	CRA	10/17/03	3/31/05
	FON	6/4/04	
	HB	10/12/01	6/30/04
	SAA	1/17/03	7/16/04
Townsville	Extreme	11/00	6/04
	IOTS	7/19/02	7/18/04
Tsuruga	AEK	4/1/04	6/30/04
	NASCAR	7/1/04	9/30/04
	OW3D	4/1/04	6/30/04
Tulsa Cmk	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Valencia Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Valencia Spn	GC	4/16/04	4/15/05
	Pulse	7/1/03	7/1/04
	Trex	9/15/03	9/12/04
Vancouver Imx	Alaska	5/1/04	8/30/04
	M3D	5/24/04	9/30/04
	NASCAR	**3/12/04**	**8/30/04**
	OO	**2/9/04**	**6/24/04**
	OW3D	6/1/04	11/30/04
	Roar	**6/25/04**	**8/30/04**
Vancouver SW	**CRA**	**3/16/04**	**10/04**
	FON	**7/1/04**	**12/04**
	India	**5/7/04**	**12/04**
	JGWC	**11/7/03**	**6/30/04**
Vantaa	Bears	9/1/03	11/3/04
Victoria	HB	3/8/04	10/31/04
Vienna LFC	ALBT	7/1/04	12/31/04
	ATSOT	10/3/03	10/31/04
	Bugs	3/23/04	9/1/04
	HaunCast	3/26/04	2/26/05
	HB	6/7/02	3/31/05
	HPPOA	6/4/04	8/04
	India	10/1/03	7/1/04
	Trex	6/26/03	6/26/04
Virginia Beach	NASCAR	3/12/04	9/11/04
Warsaw CC	AlienAdv	3/19/04	3/31/05
	Bugs	3/5/04	
	E3D	4/16/04	4/30/05
	HaunCast	6/1/04	5/31/05
	HPPOA	6/4/04	8/04
	MOE	12/1/03	6/10/04
	SpaceSta	9/1/02	9/30/04
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
West Nyack Imx	HPPOA	6/4/04	8/04
	M3D	4/3/04	4/30/05
	NASCAR	3/12/04	9/11/04
	Pulse	4/4/04	6/4/04
Winnipeg Imx	India	5/7/04	
Woodbridge FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	AJ	3/12/04	6/17/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
Wuerzburg	AlienAdv	8/9/02	8/31/04
	HaunCast	12/1/01	8/31/04
	UGs	7/1/02	12/04
Xalapa	SI	2/20/04	7/20/04
Yellowstone	Alaska	4/30/04	7/15/04
	Bears	6/1/02	
	L&C	6/15/02	10/15/04
	Wolves	6/1/01	
	Yell	4/1/03	12/31/05
Zion	GN	3/04	6/04
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Encounter in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GN	Great North	2000		BFI
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
Horses	Horses: The Story of Equus	2002		IMAX
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		AC
Skyward	Skyward	1985		IMAX
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
VOSAS	Voyagers of Sky and Sea	2004	MC	unk
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

Summer 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
79	NASCAR	11	Solarmax	4	FON	2	LOLL	1	OMATS
71	HPPOA	11	Trex	4	LW	2	LOTF	1	OnGuard
54	Bugs	11	TS	4	RSATM	2	MOTM	1	OrigLife
37	HB	10	SAA	4	Wolves	2	Roar	1	Ozarks
34	SpaceSta	8	Alaska	3	ATSOT	2	SE	1	ROF
24	L&C	8	Cyberwor	3	Galapago	2	Skydance	1	Sedona
24	MOE	8	GC	3	IOTS	2	SupeSpee	1	SI
23	HaunCast	7	AJ	3	JIAC	2	UGs	1	Skyward
23	Pulse	7	Dolphins	3	LS	2	WOC	1	SOA
22	OW3D	7	Kilimanj	3	SOSPl	1	Alamo	1	T40
18	AR	7	VOTDS	3	Texas	1	AllAcces	1	T90
17	CRA	6	Africa	2	AIWC	1	Amazon	1	TBAA
17	SacrPlan	6	Apollo13	2	Beavers	1	Antarc	1	TF
14	ALBT	6	OC	2	BP	1	Discov	1	TR
13	E3D	6	Whales	2	CDS	1	EMSH	1	VOSAS
12	India	5	CV	2	DIA	1	FOK	1	WAMnv
12	JGWC	5	Everest	2	FEOC	1	HCBTD	1	Wildfire
12	OO	5	Extreme	2	GN	1	MJTTM	1	YBS
12	SU	4	AEK	2	Horses	1	MOF	1	Yell
11	AlienAdv	4	Bears	2	ITD	1	Niagara	1	ZC
11	M3D	4	CTPA	2	L5	1	OM		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Ltd.
Brettenham House, Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +33 476 720 749
Fax: +33 476 720 767

American Society of Cinematographers
P.O. BOX 2230
Hollywood, CA 90078 USA
Tel: 323-969-4333
Fax: 323-882-6391
www.cinematographer.com

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

Big Screen Cinema Projektgesellschaft mbH
Biedersteinerstrasse 11
Munchen, D-80802 GERMANY
Tel: +49-30-2592-8210
Fax: +49-30-2592-8210
www.imax-berlin.de

Blue Mountain Film Associates, Inc.
148 Waverly Place, #G
New York, NY 10014-6809 USA
Tel: 212-645-0745
Fax: 212-691-1299

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cincinnati Museum Center
1301 Western Avenue
Cincinnati, OH 45203-1127 USA
Tel: 513-287-7014
Fax: 513-287-7079
www.cincymuseum.org

Cinema City International
91 Medinat Hayeudim St
Industrial Zone
Herzlia Tituahh, 46766 ISRAEL
Tel: +972-9-952-6262
Fax: +972-9-956-1581

Cobalt Entertainment Technology
12565 Strathern Street
North Hollywood, CA 91605 USA
Tel: 818-759-5551
Fax: 818-759-5553
www.cobalt3d.com

Crest National
1000 N. Highland
Hollywood, CA 91307 USA
Tel: 213-466-0624
Fax: 213-461-8901
www.crestnational.com/

Dalsa
605 McMurray Road
Waterloo, OH N2V 2E9 CANADA
Tel: 519-886-6000
Fax: 519 886 8023
www.dalsa.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Digital Cinema Initiatives, LLC
6834 Hollywood Blvd, Ste 500
Hollywood, CA 90028 USA
Tel: 323-769-2885
Fax: 323-769-2895
www.dcimovies.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158

Eastman Kodak Company
1700 Dewey Avenue
Rochester, NY 14650-1922 USA
www.kodak.com

Entertainment Technology Center
6433 Hollywood Blvd.
Hollywood, CA 90028 USA
Tel: 323-463-3255
www.etcenter.org/DCL.asp

Esquire IMAX Theater
1211 K Street
Sacramento, CA 95814 USA
Tel: 916-446-2333
Fax: 916-446-2377
www.imax.com/sacramento

Evans and Sutherland
600 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-582-5847
Fax: 801-582-5848
www.es.com

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Famous Players Paramount Montreal
977 Ste. Catherine St. W.
Montreal, QC H3B 4W3 CANADA
Tel: 514-842-5828
www.famousplayersmovies.com/PARAMOUNT.asp?TheatreID=142

Famous Players SilverCity Brampton
Hwy 410 at Bovaird Drive
Brampton, ON CANADA
Tel: 905-789-6797
www.famousplayersmovies.com/PARAMOUNT.asp?TheatreID=209

FotoKem Industries, Inc.
2800 W. Olive Ave
Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

Futuroscope
RN 10, BP 2000
Jaunay-Clan, 86130 FRANCE
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Fax: +33-5-49 49 30 30
www.futuroscope.fr

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SHORTS

Harry Potter opens in 53 theaters

The IMAX edition of ***Harry Potter and the Prisoner of Azkaban*** opened in 53 theaters on June 4, grossing over $2.8 million in its first week, in addition to nearly $120 million in 3,855 North American 35mm theaters and an equal amount from international theaters. Second-week numbers dropped sharply in both formats: $1.4 million in IMAX, and "only" $49 million in domestic 35mm. As this issue went to press at the end of the film's fourth week, the LF edition had opened in 12 more overseas theaters and the cumulative IMAX take was up to $6.1 million.

These numbers are lower than the only previous day-and-date release of an IMAX DMR film: ***The Matrix Revolutions***, which had reportedly grossed $7 million by its fourth week, but capped at about $9 million when it closed at eight weeks. Its predecessor, ***The Matrix Reloaded***, opened three weeks after the 35mm premiere and took in only $3.5 million in its first four weeks, but remained in some IMAX theaters for six almost months, earning a total of $14 million in that time.

Rendering of the renovated National Geographic Visitor Center at the Grand Canyon.

Most theaters reported sell-out crowds for *Harry Potter* through the first weekend, and despite some fall-off in subsequent weeks, weekend audiences remain strong. Several theater managers *LFX* spoke to said that the film was drawing more adults than they had expected, driving grosses up.

MPX running in Toronto and Spain

Imax Corporation's new MPX projector quietly began its first real-world test at the **Famous Players SilverCity** theater in the Toronto suburb of Brampton on June 4, with ***Harry Potter and the Prisoner of Azkaban***. The MPX system, first announced by the company in the spring of 2003 (*see LFX, March 2003*), is intended as a low-cost option for multiplex theaters. Company co-CEO **Richard Gelfond** disclosed the installation in a June 10 interview on CNBC. A week later, the second MPX system began operating at the **Yelmo Cineplex** in Oviedo, Spain, also showing *Harry Potter*.

Although Imax has been sparing in its release of details about MPX, the unit is 3D-capable, with a smaller footprint than previous IMAX systems, and has features that make it simpler to maintain and operate, including auto-threading capability and Quick-Turn Reel Units. It is the first IMAX projector to have a wide aspect ratio (1.78 instead of the usual 1.43), since it is primarily intended to show IMAX DMR versions of 35mm features. When first announced in 2003, the company said it expected to deliver the first units in the first quarter of 2004.

To date, six MPX systems have been ordered, two in the U.S. and the rest overseas. The Brampton system was not previously announced as a signing, and is presumably not a permanent installation but a test bed convenient to Imax's Mississauga plant, 20 miles away

Grand Canyon IMAX renovated

Destination Cinema, Inc., has renovated and renamed the Grand Canyon IMAX theater as the **National Geographic Visitor Center at the Grand Canyon**. National Geographic is a part owner of DCI, and DCI distributes National Geographic's LF films.

The 20 year-old facility has a new façade, parking lot, landscaping, and signage. Internally the center contains interpretive displays and photo galleries produced by National Geographic, satellite images of the canyon, an official Arizona Tourism Office, and two National Geographic stores.

The 525-seat IMAX theater shows **Kieth Merrill**'s 1985 film ***Grand Canyon: The Hidden Secrets***.

The Visitor Center is located on the south rim of the canyon, about a mile from the entrance to Grand Canyon National Park.

GSC holds summit in Montreal

In mid-June, invited representatives from 24 LF theaters attended the Montreal International Giant Screen Summit, organized by the **Giant Screen Consortium**, an association of Quebec-based LF companies. Attendees met with Canadian producers and distributors of LF films, and saw trailers and clips from films in production and recent releases by those companies. Screenings at the **Famous Players IMAX Theatre** included a rough cut of ***Vikings***, from **Sky High Entertainment**, which will premiere this fall, and ***Volcanoes of the Deep Sea***, from the **Stephen Low Company**.

Copenhagen makes LF film

The **Tycho Brahe Planetarium** in Copenhagen, Denmark, has produced a 30-minute program that uses five minutes of starfield projection (from its Zeiss projector) and an original 25-minute LF film produced and directed by managing director **Steen Iversen**.

According to Iversen, the film, ***Next Stop Mars***, focuses on the work of two young Danish scientists who developed instruments used on the Mars Spirit and Opportunity robotic vehicles. The film includes computer simulations of the rovers at 4K resolution, flyovers of Mars, and actual images from the rover cameras.

The script was written by Iversen and **Bjorn Franck**, and the project was funded

*(see **SHORTS** on page 13)*